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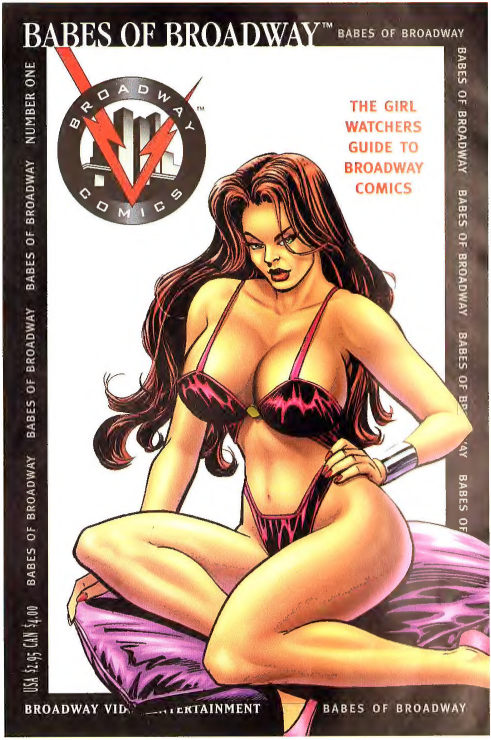


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# fanfare

Issue #12

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For advertising inquiries, contact John McGonigle at (410) 560-5800, ext. 152.

# WE'RE LISTENING...

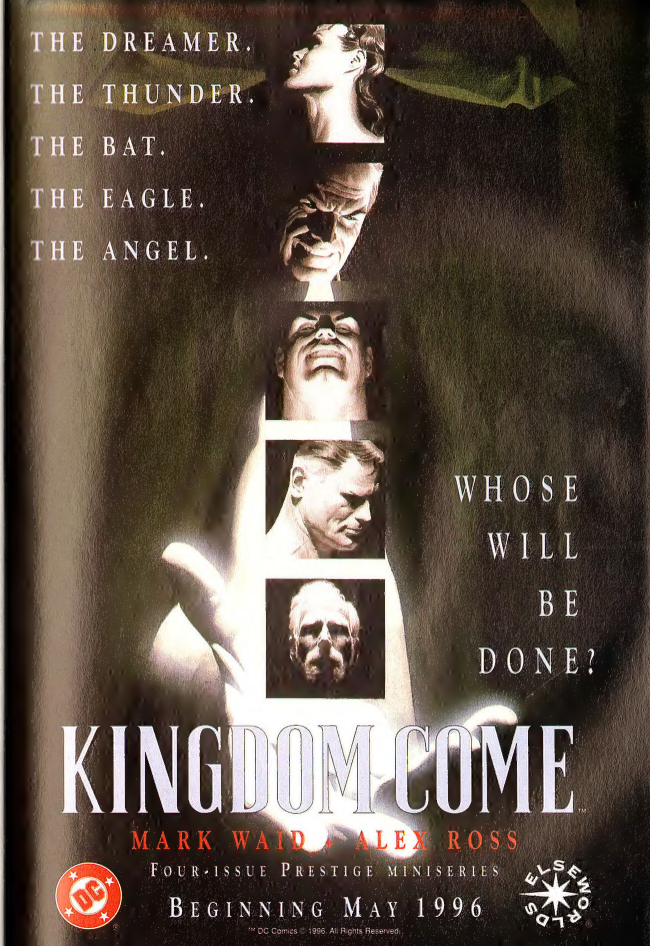
Every month we receive a ton of mail with suggestions for our magazine. Some mail comes from industry professionals, but the majority of our correspondence comes from **you**, the reader. The reason I'm mentioning this is because of a change we made in response to your letters. Many of you have written **FAN** to tell us that, even though the three prices in our Price Guide section are useful, it's been your opinion that there's no need for different grades on what are essentially newer books. You've told us that books from the late 70's and up can usually be found in Mint/NM with relative ease, due to paper quality improving in the 80's and an awareness of comic book preservation. And it's true, there are very few collectible books from these periods to present that are not Mint/NM, enough, in fact, that there are so many in Mint/NM that people don't have to or won't buy any other grade. Hence, the one grade now in our price guide.

Your suggestion has paid off for you in another way, though, as the space saved in the guide will allow more space for special features, giving us even more pages to profile and review the books and artists that you're most interested in. What's more, this change in the guide will only occur in **FAN** and will not affect the Annual Overstreet Price Guide. The Annual will still contain three prices, making the information readily available if you need it.

Already, we're making the most of this extra space—check out the fantastic interviews we've got going on this month: We talked with Crusade about the release of their sure-fire hit, **Atomik Angels**; Paul Chadwick, of **Concrete** fame, spoke with us about his new series; and Ralph Macchio detailed the fate of our favorite web-slinger, Spider-Man. We even went so far as to rope Joe Landsdale into an interview, capture a few moments with Michael Moorcock, and go one-on-one with the Ultimate Warrior about his new comic book (but only after he pinned **FAN**'s Benn Ray in 4 seconds). All of this as a result of your excellent suggestion.

As a thank you, watch future issues of **FAN** for a *HUGE* announcement. I guarantee that you won't be disappointed...

Later...



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## AN OPEN LETTER TO THE COMICS COMMUNITY

The other day I went into the local comics store in Virginia Beach and got my first look at DC's "highly-acclaimed" **Preacher** comic-book. I had seen ads for this book, read good reviews about it, and noticed that it was "hot" in the price guides. I thought it might be a decent, positively-themed book with some Judeo-Christian spiritual overtones—after all, the main character looks like a young Minister. The "Mature Readers" warning didn't prevent the retailer from displaying it at eye-level or even lead him to rack it in a special "adults only" section. Not being a regular reader of Vertigo titles, I wasn't sure what to expect, but I wasn't going to be surprised at a few mild expletives...anticipating what I might hear on mature shows on network TV. What I saw after thumbing through **Preacher** #10 in a story titled "How I Learned To Love The Lord" shocked me. Not only was there the main "Preacher" character saying the "f-word" repeatedly, but he also took God's name in vain. Evidently, this "Man of God" didn't mind having a gutter mouth, smoking cigarettes, having fornication or stealing cars. Other events in the book included a urination scene on a boy's face, suggested incest, a violent throat-slashing murder of a boy and another graphic killing where Preacher's girlfriend gets a gunshot blast through the head. The most offensive scene shows bestiality (I know this is hard to believe) when a farmer has sexual intercourse with a chicken! All this in a book called **"Preacher?"** (To give DC a fair shake, I sampled another issue of **Preacher**, hoping writer Garth Ennis and Steve Dillon might have improved. This was wishful thinking, as **Preacher** #13 continued to have even more foul language, more fornication, bisexual orgies, and surprise!—more implied sex with animals ranging from rabbits, to armadillos and sheep. This is supposed to be funny entertainment? Explain it to PETA.) If this is a sample of what DC's popular Vertigo line is about, I fear for this industry. I'm a comics publisher myself, yet I'm hesitant (now even more so) to take my 10-year old child into many stores because they've essentially turned into soft-core porn shops. I understand the temptation to publish overtly violent and sexual books just as well as anyone else, because everyone thinks that it sells. I myself am guilty of publishing some books that have pushed the limit on violence and exploitation. I am making a public commitment to do that no longer—I hope others will follow suit. I honestly feel that with titles like **Preacher**, we as an industry are not ushering in a new generation of readers, but turning them away. One of the neatest comics in my collection is DC's 70's edition tabloid-sized adaptation of **The Bible**, rendered by Nestor Redondo. It was a beautiful book, depicting the majesty and glory of The Old Testament stories. What happened to you, DC? What's happened to all of us?

Sincerely,
**Don Chin**
Publisher, Entity Comics

*While we've got plenty of people at FAN who could write a long reply to this letter, call it a hunch, but we suspect that there are several individuals out there who would do an even better job responding to Don Chin's letter. Such replies, no matter what your slant on the industry, are welcome.*

## USE #4,216 FOR THE INTERNET

Dear Sirs:
As you are probably aware, Nexus will celebrate his 15th Anniversary this year. Most independent comics fail to last but a few years so for any comic to have stayed around this long is a testament to its quality. People like myself are diehard fans who relish the opportunity to pick up any Nexus related material. I was wondering if you could print an article on Nexus in your magazine.
Thanks for your time
VOOTIE!!!
**M. Anthony Reynolds**
keeper of one of the sacred Nexus Home pages
http://ucunix.san.uc.edu/~reynolmh/Nexus.html
via the Internet

Dear **FAN**:
Just in case you guys didn't know already this is the 15th year of Nexus. Just wondering if you guys were planning any special events.
**Chris O'Gwynn**
via the Internet

Hi,
Just a short note to remind you that this is the 15th anniversary of **Nexus**. This great comic provided the beginning in the industry for both Mike Baron and Steve Rude. Rude has without a doubt gone on to become one of the very best comic artists of the era, and his work on **Nexus**, in which he invested so much time and attention, is among his best. Many fans also feel that Baron does his best writing on **Nexus**, a book he created. Looking forward to your publication featuring a story on the Nexus anniversary. Thanks!
**Van Plexico**
Auburn University
via the Internet

*These were but a few of the Nexus notes we received. Well done, minions! Now that we've convinced that Mike Teregar guy that there's some sort of Nexus-based coup underway, there might be some coverage very soon. The plan is finally coming together....*

## HOW TO REACH US

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# FAN MAIL

## EDITORIAL VICTIM SPEAKS OUT

Mike:
Just wanted to let you know I read your editorial in issue #10. That guy that almost bought the two comics for $9.48. That was me, right? I know it was me. It had to be me. I remember it was me. **Sabertooth Special** and **Fantastic 4 2099**. Yeah, it was me. I hope they were good. I took the $9.48 and bought The **Replacement God**, **Cerebus**, **Thieves & Kings** and **Hilly Rose**. I even had enough left over for a Coke and a smile. Looking forward to better days. Keep up the top notch work!
**DaveHenson@aol.com**

*Dave, thanks and way to Just Say No. Mike says he'll try to mention you in every editorial from now on. On the other hand, he had an his "Sincerity" face when he said that, so don't bank on it.*

## COMIC BOOK PRICES: ROUND 6,412

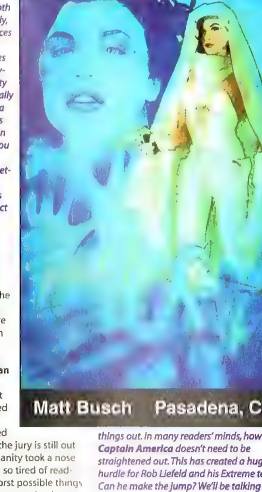
Dear **FAN:**
Comic book prices seem to be going up at an alarming rate, a few years ago $1.00 was the normal price for a comic, now that's switched over to $2.50 and even that seems to be climbing. Personally I can rarely afford to buy the amount of comics I would like to every month because of such high prices, I'm quite sure many other people have similar problems. It's a pretty well known fact that black and white comics are vastly less expensive to print than colour comics, so I would like to know why that fearless crusader for ethics in the comic industry Frank Miller, and that hero of comic book independents Jeff Smith, insist on selling their mainstream B & W comics for the rather expensive price of $2.95. Frank Miller says that his comics book, **Sin City**, is given a noir styling with it's B&W format, and Jeff Smith says his whole comic book staying black and white even after it has reached many top 100 lists for most ordered comics and Smith has joined Image, is because he wants to open up more opportunities for B&W independents who had once been in his position, but I believe the only reason for these two creators staying with B&W is for their own personal gain. I also think that another member of Legend, Mike Mignola, is highly suspect in charging $4.95 for the recent **Hellboy: The Wolves of St. August**, for god sake it was only 32 pages long and it was taken from old **Dark Horse Presents** comics. These people should stop whining about Marvel's ethics and start looking at their own, so comics can be more accessible to everyone.
**Dennis Prichard**
Vic, Australia

*At FAN we recieve a stack of letters every month expresssing concern over comic book prices, both new and old. While, visually, there are obvious differences between black and white and color, those differences don't necessarily have anything to do with the quality of a book. We hope, naturally that no one stops buying a comic because they feel as though they're being taken advantage of. Buy what you like, and let the creators know if you think you're getting a raw deal. We'd welcome letters from creators addressing this very subject too.*

## ROB AND JIM TO SAVE THE DAY?

Dear **FAN:**
I hope that Jim Lee and Rob Liefeld can restore the strength and power that many Marvel heroes once had. 1995 was the year in which a lot of unwanted changes occurred in the Marvel Universe. **Iron Man** betrayed the **Avengers**, **Captain America** almost died, **Nick Fury** got wiped out by the **Punisher**, **Spider-Man** was revealed to be a clone (although the jury is still out on that), and the Hulk's sanity took a nose dive. Enough already. I'm so tired of reading comics where the worst possible things happen to the heroes. They need to be on top of things and doing what they do best, and that is fight for justice.
From what I've read in recent interviews, Jim and Rob have promised to restore the core Marvel heroes (**Avengers**, **Captain America**, **Iron Man**, **Fantastic Four**) to their original glory and make them stronger than ever before. As for the Hulk, I only hope that Peter David will bring some joy back into the Green Goliath's life soon. Maybe Nick Fury will be the next Marvel character to pull one of those "Back from the Dead" miracles off, but the damage done to Spider-Man might be unrepairable. Whatever the future holds for these Marvel Heroes, I'm not going to walk out on them yet. I still like them very much and I'm going to wait and pray that Jim and Rob bring the Marvel Universe back to a more basic style.
**Robert Moraes**
Lincoln Park, NJ

*Things are a tad whacky at the "House of Ideas" right now, Robert, but there are a lot of fans like yourself who hope they straighten things out. In many readers' minds, however, Captain America doesn't need to be straightened out. This has created a huge hurdle for Rob Liefeld and his Extreme team. Can he make the jump? We'll be talking more with Rob and Jim Lee in future issues about their plans for these Marvel characters, and we'll definitely be watching these titles with a lot of interest.*

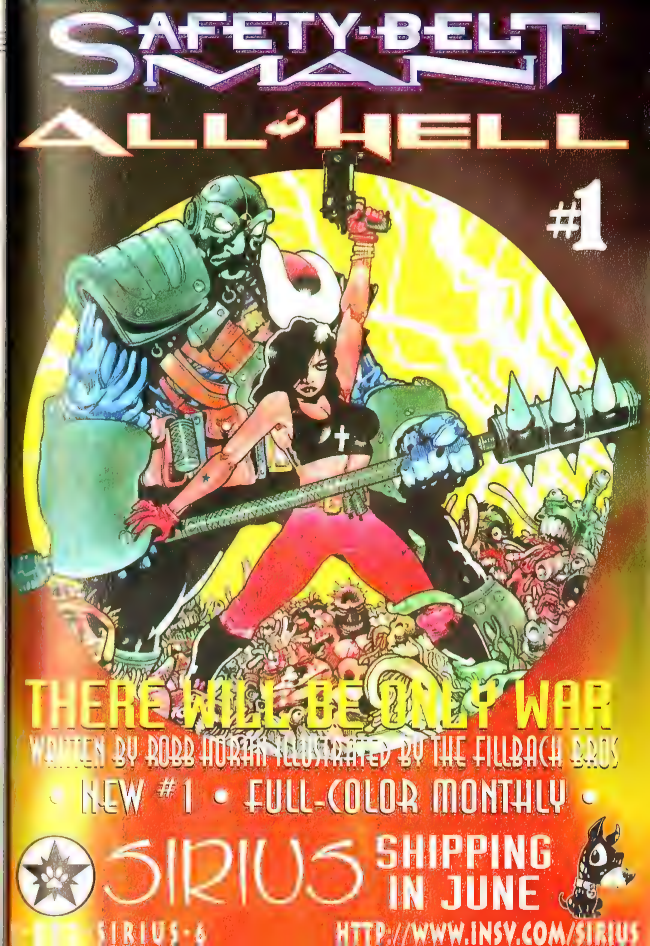


Matt Busch Pasadena, CA

## AIN'T GOT THOSE SUBSCRIPTION BLUES NO MORE

Dear Sirs,
After nine months of struggling to find your magazine on a regular basis I need a change. Let me qualify what I mean by "struggling." Your mag leaves the shelves of my local comic book retailer so quickly that I can't seem to catch it without driving all over Chicagoland to find it. Since I am tired of wearing out my car tires, I would like to subscribe to it.
Thank you for publishing such a wonderful magazine and continuing to keep all of us up to date on what our favorite industry is up to.
Sincerely,
**James F.W. Parsons**
Chicago, IL

*You're not alone, James. We've been hearing*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*similar stories since* ***FAN*** *#1. While we still recommend that people check with their retailers (many offer full services for regular customers), we do offer subscriptions. Anyone interested should see page 191.*

**SOME REFLECTIONS ON TEACHERS, STUDENTS, AND COMICS**
**or "HEY MOM, MY TEACHER IS A FAN-BOY"**

Recently, the kindly people at **FAN** visited me at the Middle School where I have taught for the last 24 years. They were there because I sponsor an after school club, "C-3," the Comic and Card Collectors Club (I know, that's 4 "C's," but C-4 is a plastic explosive, and not appropriate for Middle School). They were there to do some field research into what was appropriate and desired by and for Middle School age comic fans. I really admire them for coming out to visit the club. Most adults tend to ignore this age, which may help to account for the fact that they often seem so "in your face" obnoxious. They asked some excellent questions; they got some typical Middle School input —"cool; yeah, right; huh!"—but they really did listen to the kids, and I hope they got what they were looking for. They even solicited artwork and articles from them, and even said they might like to hear from someone who is "off-center" enough to sponsor a club like this in a school, so here I am.

I used the term "Fanboy" in the title, because I think that it's an interesting new term. It certainly fits most of the criteria covered by this phrase, but since I'm only 3 1/2 years shy of receiving my first A.A.R.P. card, the term "boy" seems just a little silly. The term is interesting, though. It seems to sum up the semi-proud, semi-embarrassed nature of the comic book fan. Comics have always been the classic "guilty plea sure"—fun to be into, but a little embarrassing to let most people know you really enjoy.

That's why I run my after school club. There's strength in numbers —and when three dozen 6th through 8th graders get together in my room, scoffers dare not enter. One of the best things magazines like **FAN** have done is to legitimize the hobby by putting a DOLLAR VALUE on it. It's one thing to put down a kid for reading a "stupid comic book"; it is something very different when he shows you that this particular item of scorn is worth $20 or $30 bucks! ALL kids know and respect money, and the comic and card price guides have validated comics for some, and attracted others to the hobby.

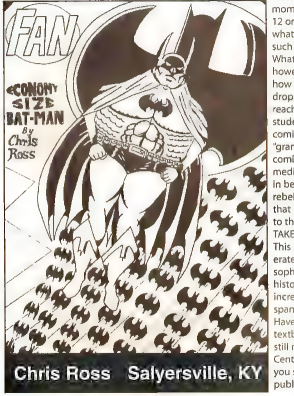
But how does a teacher who is also a fan see the hobby today? There are times that our afternoon meetings look like the floor of the Commodities Market, and while this is amusing, I'm not sure I totally like this aspect of the hobby. What keeps me interested is when I can share the fact that I can sit and marvel with my students over some fantastic piece of art or storytelling in a comic or on a card. It doesn't matter during those moments whether you're 12 or 46, you're sharing what makes the hobby such an enduring pleasure. What bothers me the most, however, as an educator, is how the industry has dropped the ball as far as reaching the majority of students who are NOT comic fans. We are into the "grandfather generation" of comics now, and yet the medium still seems to revel in being an outsider, a rebellious hobby; a pastime that really does not speak to the mainstream. BIG MISTAKE.

This is the most visually literate and graphically sophisticated generation in history—and yet it has an incredibly short attention span, and hates to read. Have you seen any school textbooks lately? They are still mired in the 19th Century—BORING! But, do you see the artists and publishers of comics moving in to take advantage of this? While a Tim Truman may do some specialized works on the Native Americans, or there may be a half-hearted attempt to revive **Classics Illustrated**, no one in the comics industry really wants to get involved in education or the creation of a new generation of high interest, user friendly materials. The industry is missing the money train. Why? Probably because it is run by, and created by, people who hated school. They like the idea that they are in a job that people scorned when it was their hobby—and yet now they're making $MONEY$ out of it. So there, all you teachers and jocks who made fun of them way back when. Nyah! Nyah! The joke is on the industry.

While it's true that you can't draw "Bad Girls" in a school text, the same elements of creativity that draws my C-3 Club members to comics would work on really good graphically illustrated texts. Most of the kids who read comics are intelligent and creative. They deserve more from the industry than it is currently providing. And the industry can make a lot more money if it seeks out this market, and we all benefit. Think about it.

**Stephen G. Umstead**
Towson, MD

*Not only is Stephen a great guy who involves students and their parents in comics, but he knows that C-4 is plastique. Thanks, Stephen. Too many people forget that every real collector started as a kid with a comic book—as a fan.*



Jon Young
Kennedy Krieger School

# LONDON NIGHT STUDIOS Fan Club

members receive:

Torture #0- Chromium Demon Cover

Torture #1- Morbid Angel/ Razor Cover

Torture #1- Signed by George Jeanty

Torture #1- Green Death edition

Signed by Jeanty & Harrison

Razor Cover No. 1 alternate cover

Deathstalker pewter bust

Full color T-shirt

Double the same as previous 1996 set

You'd like to order _____ packages at only $29.95 each. Enclosed is the amount of _____.

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Existing members may purchase merchandise at $25.00&$5.00 S&H.

Books begin shipping the 3rd week of March.

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# CONTEST WINNERS FOR OVERSTREET'S FAN #8

## FLEER/SKYBOX

**GRAND PRIZE WINNER**

JONATHAN MILES
OKLAHOMA CITY, OK
AGE 16

**1 FIRST PRIZE WINNER**

JOEL IRVINE
JENKS, OK
AGE 26

**5 SECOND PRIZE WINNERS**

LARRY ESCOLERO
N. TONAWANDA, NY
AGE 27

RENEE HAMPACH
CHICAGO, IL
AGE 28

[illegible] LEHMAN
[illegible], CA
[illegible]

## GUESS THE DESK CONTEST

**7 GRAND PRIZE WINNERS**

KEDRIC AKER
BERLIN, CT
AGE 23

ERIC ALTSTADTEN
BELLMORE, NY
AGE 33

COURTNEY FISCHER
OSSIAN, IN
AGE 9

GARY HAMMOND
BLOOMINGTON, IN
AGE 17

BOB HARRISON
TACOMA, WA
AGE 39

LUCIO MARTINEZ
EL PASO, TX
AGE 22

DAVE WYATT
ELLICOTT CITY, MD
AGE 48

## LONDON NIGHT CONTEST

**GRAND PRIZE WINNER**

GLENN LAMBERT, SR.
DULUTH, MN
AGE 43

**20 SECOND PRIZE WINNERS**

SHELLEY BLACKMON
PORT ORCHARD, WA
AGE 25

SAMUEL BRADY
GREENVILLE, TN
AGE 25

**10 FIRST PRIZE WINNERS**

FRAN CUTHBERT
CHICAGO, IL
AGE 28

JOE JACKSON
BELLINGHAM, WA
AGE 25

DAVID NOE
VICTORIA, BC, CANADA
AGE 44

DAVID WOODEN
TEKOSHA, MICH
AGE 10

JACKSON FOX
SACRAMENTO, [illegible]
AGE 23

JON LOUGHMILLER
DENVER, CO
AGE 33

JANE OWEN
LYNCHBURG, VA
AGE 51

DON ROBBS
LEBANON, NJ
AGE 30

NICK MENNELLA
WARWICK, RI
AGE 29

JOHN PRIOR
POWAY, CA
AGE 15

WAYNE CHRIST
STRATFORD, CT
AGE 40

FROY HASBROUCK
MARYVILLE, TN
AGE 45

ALLEN JACKSON
FARGO, ND
AGE 38

RYAN MCDOWELL
MILANO, ITALY
AGE 15

JAMES NATALE
ROCHESTER, NY
AGE 44

MARK SWANSON
WARREN, MAINE
AGE 41

ANT GOMBLE
GENESEE, IL
AGE 45

MICHAEL BELTON
CHARLOTTE, NC
AGE 49

PAUL KRAMER
RAPID CITY, SD
AGE 29

MARK DUDE
HOLYOKE, MA
AGE 34

LEO HELLIN
MT. SINAI, NY
AGE 42

MICHAEL KISIEL
COLUMBIA, TN
AGE 36

ROBERT MONIZ
MILLINGTON, TN
AGE 19

JASON SIMON
BEVERLY HILLS, CA
AGE 30

BRIAN REZSNYAK
SUCCASUNNA, NJ
AGE 21

CHRIS TURQUEZA
SAN JOSE, CA
AGE 24

LUIGI MORANDI
WYOMING, MI
AGE 42

## MICRO MACHINES CONTEST

**GRAND PRIZE WINNER**

[illegible]
[illegible], [illegible]
AGE 26

**5 SECOND PRIZE WINNERS**

BILL CALESARIC
PITTSBURGH, PA
AGE 47

TARA ITSU
MILLTOWN, NJ
AGE 34

ANN GHIARAMONTE
GUINTON TWNSHP, MI
AGE 18

DAVID HART
BAY VILLAGE, OH
AGE 8

[illegible]
[illegible]
AGE 26

## PITT CONTEST

**GRAND PRIZE WINNER**

[illegible]
[illegible], NEB
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
AGE 26

**FIRST PRIZE WINNER**

JOSEPH KING
[illegible], [illegible]
AGE 9

**SECOND PRIZE WINNER**

DAVID MCGARRY
COLCHESTER, VT
AGE 43

## CONVENTION LISTINGS

**Sunday May 5, Ontario California** The Inland Empires Best Comic and Toy show. An all new event! 10:00 AM 5:00 PM. Plenty of free parking! Red Lion Hotel (Near Ontario Airport) 222 N. Vineyard Avenue. I-10 freeway to Vineyard Avenue South about a block, hotel is on your left. Buy, sell, or trade old and new comics, toys, sports/non-sports cards, games, animated videos, hot wheels, and much more. Admission: $1.00 (free with this publication). Door prize every hour including a $100 shopping spree! Special Guest (Image/Malibu artist) Norm Rapmund: Brigade, Team Youngblood, Supreme, Maximage, Nightman/Gambit and also (Image artist) Sedric Nocon: Supreme #12-31, Team Youngblood #5 & 6, Extreme Sacrifice, Grifter #6 & 9, Wetwork #16 & 17 and the Fire from Heaven Crossover. They say they may bring some friends, so don't miss it. In fact, bring your camera, you never know who may drop by. For info or to reserve your tables, call Dean @ 909/488-9021 or Ron @ 909/488-9899.

## NO ONE IS SAFE AT MARVEL

No we're not talking about the recent shake-up at the Marvel offices, but the arrival of Onslaught, the biggest thing to happen to the Marvel Universe since the Age of Apocalypse. And this is apparently so in that no one at Marvel is willing to go on record about how far reaching the changes will be. What we do know is that Onslaught will affect every major Marvel title, including the X-books, the Spider books, and everything else, from **Captain America** to **Ghost Rider**. What has been rumored is that this big nuisance called Onslaught could well be the thing that "causes" us, the FF, Iron Man, and the Avengers to depart for Liefeld/Lee terntory, as well as the upcoming Image/Marvel crossovers. Of course we all know the *real* cause.

# the facts upfront

## STRANGERS NO MORE

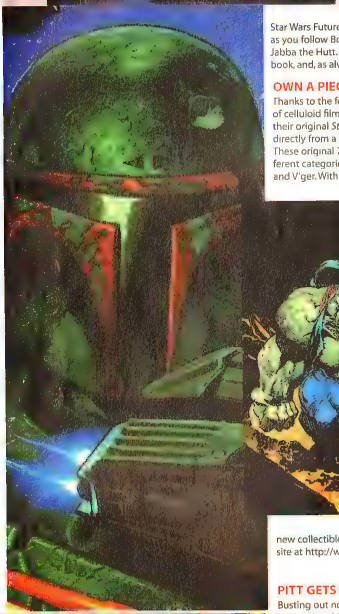
The second title to be added to Jim Lee's Homage Comics line, a division of WildStorm Productions, will be Terry Moore's **Strangers in Paradise**. The series relaunch (Volume 3 #1), to begin shipping in August, will be in full color. According to Jim Lee, "With Terry Moore added to the line-up, I am more convinced than ever that Homage Comics will be seen as the new home of high-quality, creator-owned comics." Future plans for the title include deluxe hardcover editions and possible color reprints of the earlier black and white issues. **Strangers in Paradise** becomes the second title, after **Kurt Busiek's Astro City**, to join the Homage. Look for more creators to sign with Homage in the days ahead and rest assured that **FAN** will keep you up to date on the news as it develops.

## TERRY MOORE GETS EXTREME

Extreme Studios and Terry Moore have announced that they're joining up to work on **Lady Supreme**, a superhero book with art by Mike Deodato Jr., set to appear on the stands in May. It's never been a secret that Moore likes superhero comics, especially after his comment in **Strangers In Paradise** #8. Terry wrote, "I do like the superhero tradition, and I think it could be thriving right now, if it were handled in a certain way...but then I realized nobody asked my opinion, so I'll just keep my mouth shut." It was shortly after that comment was published that Extreme's Jim Valentino called Terry and declared, "We're askin'." Moore recently told **FAN** that he has totally free-reign on **Lady Supreme** and says the book is about "completely real heroes. The kind that you should be able to call up on the phone as if they really exist." Moore promises this will have no effect on **Strangers In Paradise**, and he even suggests that "This is only the first stage of a working relationship with Image."

## STAR WARS POPPING UP ALL OVER

In a truly unique comic venture, Dark Horse is set to release **Star Wars: Battle of the Bounty Hunters**, the *first ever* pop-up comic book, this summer. Written by veteran **Star Wars** comic scribe Ryder Windham with art by Christopher Moeller, this is one book that's like no comic you've ever seen. Dark Horse is, of course, one of the leading licensors for this summer's upcoming *Shadows of the Empire* marketing blitz, and this book looks to tie in to that excitement. (For more on that, see Andy Mangels' Star Wars Futures in this issue!) Watch the action literally jump off the page as you follow Boba Fett to Tatooine to deliver Han Solo's carbonite form to Jabba the Hutt. **FAN** was able to get an advance copy of this extremely neat book, and, as always, we're bringing it to you first!



## OWN A PIECE OF THE ENTERPRISE

Thanks to the folks at Willitts Design, you too can now own an actual piece of celluloid film from the original *Star Trek: The Motion Picture*. Much like their original *Star Wars* Film Frame release, this product includes a cel taken directly from a print of the movie sealed inside an attractive acrylic holder. These original 70 mm cels were hand-selected to correspond with four different categories: U.S.S. Enterprise NCC-1701, Admiral James T. Kirk, Spock, and V'ger. With an initial production run of only 2,000 boxed sets of four, these are sure to be hot collectibles. Also look for a special offer for a United Federation of Planets film cel with each set. According to Willitts Design, "We took the movie and cut it into individual frames. Then we sorted them to break down into sets. In terms of the collectibility, we're producing a list for collectors and registering them with cards we've included. Once everybody registers their film cel, collectors can correspond with us and with each other to track down the specific cel they're looking for. It's really a unique collectible." Willitts also plans to be releasing other *Star Wars* and *Star Trek* sets, as well as similar merchandise from the *X-Files* television series. Count on **FAN** to keep you informed about these hot, new collectibles! For more information now, check out the company's website at http://www.willitts.com



## PITT GETS TRADED

Busting out now at a store near you are Pitt Trading Cards, from Intrepid International. Fans of Dale Keown's monstrous creation can now collect new art featuring Pitt from some of today's hottest artists, including Jim Lee, Greg Capullo, George Perez, Joe Jusko, and David Lapham among many others. What's more, collectors can get a look at Dale's first ever animated card, the MegaMotion™ insert card, which features 24 frames of Pitt coming at you in lenticular animation. The 7-card packs are available for $2.25, and sets consist of 100 regular cards with over 25 special chase cards

Beyond Vengeance...
There is only Death and Destruction!

Conner ♦ Palmiotti
C. Golden ♦ Sniegoski
Jusko ♦ Tucci ♦ A. Hughes

*The End is Near!*

*Vampirella: Death & Destruction* #1 (of 3) July '00

# the facts upfront

## BYRON PREISS COMICS SURF THE NET

Beginning in March, Byron Preiss Multimedia's Virtual Comics (headed up by Director and Editor in Chief Danny Fingeroth, most recently Group Editor of Marvel's **Spider Man** line) launched the very first new superhero titles to be delivered exclusively in the digital format. While you can find comic graphics all over the net, these are actually four all-new monthly *interactive* comic books, published especially by Virtual Comics online. And we're talking seriously good comics here, including **They Call Me...The Skul**, written by Fingeroth with art by Ron Lim and Jimmy Palmiotti, **The Suit**, written by Dan Chichester and Greg Wright, with art by Shawn McManus and Dan Panosian; **The 6th**, written by Fabian Nicieza, with art by Greg Luzniak and Andy Lanning; and **Stan Lee's Riftworld**, created by Stan The Man himself and pencilled by Dan Jurgens and Steven Butler, with inks by Klaus Janson.

Danny Fingeroth recently spoke with **FAN** and told us, "It's the first on-line comic book company, and we want to make it mean some thing. That's why we've got such great people working on these titles. Each book is still hand-drawn on bristol board, just like a regular comic, but is then scanned in and greatly enhanced by computer." To explain what advantage an on-line comic might have, Danny pointed out, "They look great, of course, but there are strong interactive elements in each. For instance, there are selected spots in each story where you can click on a character, thing, or place in the story and suddenly get a screen with visual and textual information about what you've clicked on which will enhance the story. Additionally, each title has a story related 3-D-rendered navigable space, reminiscent of **Myst** or even **Doom**, where you can roam around, open file cabinets and closests, and switch on machines and whatnot to help you really learn more about the story and characters, as well as just have fun. All of the titles also have strong elements of mystery. **The Suit**, for instance, has an **X-Files** meets **Iron Man** sort of mysterious air to it. I think people will really love these comics once they experience them."

You can find Virtual Comics at http://www.virtualcomics.com and get in on this huge step forward in comics today.

## THE SHOW MUST GO ON

Despite the last-minute cancellation of the New York Comic Book Spectacular in March, a comic book show like no other *did* actually happen on Saturday, March 2 in New York. Thanks to the efforts of a number of people, most integrally three men—Mike Carbonaro, Vinnie Gulla, and Vincent Zurzolo Jr., a spectacular one-day comic book show was mounted at a church near the New York Coliseum. With a free admission, more artist's tables than dealer tables, constant give-aways, and a packed house all day, many of those in attendance described the hastily constructed show as a return to the heyday of comic book collecting, when the

Vince Zurzolo, Mike Carbanaro, and Vinnie Gulla, the guys who made a show in New York reality.

ATTENTION!
IT'S A COMIC BOOK SHOW
THE SHOW MUST GO ON
AT 415 W 59 ST. AT 9TH AVE (BET. 59-6
THE CHURCH OF ST. PAUL THE APO
(AROUND THE BLOCK FROM THE NEW YORK COL
ON SATURDAY, MARCH 2
FROM 10 A.M. UNTIL 8 P.M.
ADMISSION IS FREE!!
BILL TUCCI (CRUSADE COMICS)
QUESADA
AMANDA CONNER
SHELLY MOLDOFF
GOLD, SILVER AND MODERN COMIC BOOKS BOUGHT & SOLD
EVENT COMICS
PALMIOTTI
AND MORE!
SHOW SPONSORS!

The Church of St. Paul the Apostle, site of the New York Church Con.

...true hobby is what motivated collectors. According to Vinnie Gulla, one of the three men credited with getting the show together, "After hearing about the cancellation, we basically sat down in the auditorium and figured out how we wanted to do it. I walked outside, saw the church steeple, went in to check out the room there, and booked it. After that, we all started getting the word out." Vincent (Zurzolo Jr.) called the artists, and Mike Carbonaro made up flyers and sat outside the Coliseum on Friday with Billy Tucci handing them out."

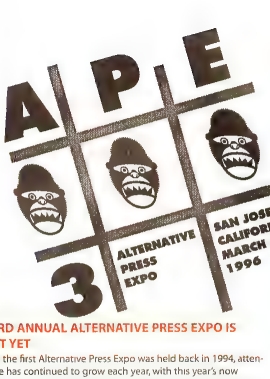
Mike Carbonaro explained to **FAN**, "It wasn't about us making money as promoters, or about trying to get something out of this. It was about giving something back to the industry. We all worked together, and, obviously, something good came out of it. That's what we need to do. I just wanted to see New York have an exciting show. People had come a long way for that, and I think we really gave them something."

Give them something they did, with the turnout now estimated at over three thousand people during the show's one-day run. And the artists? Creators who made it to the Church Con (as it's now nick named) found such talents as Jimmy Palmiotti, Sheldon Moldoff, Amanda Conner, Joe Quesada, Steve Ellis, Jamal Igle, and Steve Lieber on hand all day. There were, in fact, 65 artist's tables and only 45 dealer tables at the show, and all of it with free admission.

"We decided to make it a free admission show," explained Vincent Zurzolo Jr., "because we figured everybody had been hassled enough already. We didn't do it for the money, we did it for the fans. And really we did three days' worth of business in one day. It was really that sucessful. We had 24 hours to put this off, and we somehow made it happen. I'm just glad I was a part of it. Everyone who was there was just wonderful."

**FAN** would like to thank Mike, Vinnie, and Vincent for their remarkable efforts, as well as everyone who attended Church Con, whether as a collector, artist, or dealer for the spark they've stirred in the industry. **FAN** has already heard word that we should look for a possible show on the weekend of Thanksgiving in New York this year. With the renewed energy in this hobby, there's no telling what to expect.

Joe Quesada and Jimmy(Hey! Put down that wine!) Palmiotti having fun at Church Con.



Dan Vado

## THIRD ANNUAL ALTERNATIVE PRESS EXPO IS BEST YET

Since the first Alternative Press Expo was held back in 1994, attendence has continued to grow each year, with this year's now being the most sucessful of them all. While the attendance did not reach the hopeful target of 1000 this year, organizer Dan Vado, publisher of the San Jose-based "alternative press" company Slave Labor Graphics, and the Comic-Con on March 23 had a tremendously sucessful day. APE 3, organized by Eisner Awards Administrator Jackie Estrada, featured over 120 exhibitors on hand to showcase their wares for the eager public. After all, who would pass up a chance to go to San Jose in March? In fact, the show had a bit of a nostalgic feel for long-time convention attendees; it looked and felt like the early San Diego and Chicago conventions of years past. There were no giant displays dominating the skyline and it was possible for one person to stroll leisurely through the convention, see everything in one day, and talk to their favorite publishers and artists.

The two big draws at APE 3 were self-pualishers Paul Pope, writer/artist of the popular **THB**; and David Lapham, writer/artist of the phenomenal **Stray Bullets**, both of whom were kept busy by a steady stream of fans. They each took a break from signing autographs and drawing sketches to attend, respectively, the "Meet Paul Pope" and the "Meet David Lapham" panels, which consisted of live interviews and interactive question-and-answer sessions with the attending crowd.

Other big names in attendance were Shannon Wheeler, publisher of **Too Much Coffee Man**; Batton Lash of Exhibit A Press, creator of **Wolff & Byrd**; Larry Marder, creator of **Tales Of The Beanworld**; Don Simpson of Fiasco Comics, Donna Barr, creator of **Desert Peach**; Scott Saavedra, artist and writer of **Dr. Radium, Man of Science**; and Adrian Tomine, writer/artist of Drawn & Quarterly's **Optic Nerve**.

Antarctic Press, publisher of a plethora of cool manga and American alternative comics made the trip from San Antonio; Zongo Comics, the ultra-hip imprint of Matt Groening's Bongo Comics, was on hand to showcase the new Mary Fleener project, **Fleener!**; and, of course, Slave Labor Graphics, publisher of an infinite number of cool comic books like **Johnny, The Homicidal Maniac** and, published under their Amaze Ink imprint, **The Replacement God**, showcased their impressive stable of independent comics featuring both well known and up and coming creators. Fantagraphics Books, a company that has long been synonymous with alternative comics had brought along some of their biggest names to APE 3, including

Look, everybody! The Fantagaphics booth!

Love & Rockets' Gilbert, Jaime, and Mario Hernandez, **Eightball's** Dan Clowes, **Naughty Bits'** Roberta Gregory , and **Zero Zero's** Richard Sala. Even DC Comics was exhibiting for the first time at APE although there was no DC bullet to be seen. Rather, the emphasis was placed on the Paradox Press imprint, with a smaller focus on Vertigo.

Non-comic book companies that cater to the counter-culture lifestyle such as Ben Is Dead magazine, Bunnyhop magazine, and Last Exit Five, the magazine of magazine reviews, were exhibiting, albeit very illustrating the non-comic-book-market appeal of the independent comic press.

Just as with mainstream shows, publishers weren't the only group attending the festivities. There were also quite a few retailers, most notably Comic Relief (a long-time supporter of the independent press), all of whom filled in the gaps nicely by selling products from independent publishers that were unable to attend APE 3.

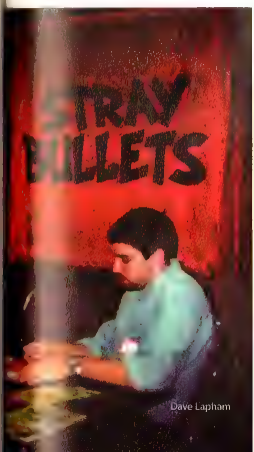
Unlike mainstream shows, APE 3 was graced with a high percentage of women, and not those parading around in skimpy costumes, either. Female creators, fans, and supporters were present in vast abundance, with convention exhibitor Friends of Lulu kicking off the programming schedule with a discussion on "What is Female Empowerment?"

Other programming topics included "Alternative Press on a Budget," focusing on tips for low-cost zines and comics; an "Independent Publishers' Forum," debating the pros and cons of self-promotion versus hiring an outside promoter; "Promotion and the Self-Publisher" taking a hard look at different promotion techniques and their success; "Professional Cartooning Techniques," for those prospective artists with a desire to hone their skills, and many others. The most popular panel, "**Love & Rockets** 50th Issue Celebration" was a discussion of the impact **Love & Rockets** has had on alternative comics. It not only featured the Hernandez Brothers, but also Roberta Gregory and Dan Clowes.

Although it was too soon to get final attendance numbers, all exhibitors agreed at show's end that coming to APE was well worth the time. In fact, when it came time to close the show, the convention floor was still full and fans had to be, reluctantly, asked to leave.

After seeing a turnout like this, it's obvious that the Alternative Press Expo, which was started as a small support convention, has the potential to grow into the largest independent press convention in the nation. For information on next year's APE, contact Comic Con International, 311 4th Avenue, San Diego, CA 92101.

—Michael Gilman



Dave Lapham

## DEFENSE CON '96 TO BENEFIT THE CBLDF

On May 11 and 12, at the Oklahoma City Fairgrounds, Chaos! Comics staff and creators, including Brian Pulido, Steven Hughes, and Jason Jenson, as well as Wayne Short of Short Star Productions, will host Defense Con, with funds going to support the Comic Book Legal Defense Fund. Open to all creators, publishers, and, of course, fans who'd like to come out and support a worthy cause while enjoying their hobby, Defense Con is something Pulido hopes to turn into an annual event. According to convention organizers, all proceeds from the ticket sales, art auctions, and other events will go directly to the CBLDF in an effort to replenish their resources which have recently been taxed by their efforts to assist Planet Comics (see **FAN** #11). For more information on how to participate in this two-day show, call 602-926-4851.

## WILDSTORM STRIPS DOWN (ALMOST)

Just in time for the summer, WildStorm Productions is set to release its newest and sexiest cards yet, the **WildStorm Productions Swimsuit Trading Cards** set. Set to debut in June, a short list of the artists featured includes Jim Lee, J Scott Campbell, Brett Booth, Adam Hughes, Whilce Portacio, Humberto Ramos, and Mike Wieringo. Subsets in the 99-card set include swimsuits through the years, famous islands, and water sports, with a 9-card chase set depicting a Ms. WildStorm pageant. Also look for the first WildStorm card set focusing on the work of a single artist: **The Art of Joe Chiodo**. With paintings appearing on comics, cards, and novels, Chiodo has become a fan favorite in the 90's. Look for this set in June as well.

# COMPANY NEWS

*This month's installment of Company News was compiled while our staff was watching the Academy Awards; Benn Ray gorged himself on Spam sandwiches (as an homage to Babe), Toph Woodward sat quietly mumbling Opie—Oprah, Oprah—Opie, Joseph P. Rybandt ran around in a kilt reenacting scenes from Braveheart, and Jimm Stone refused to watch the program altogether because Star Wars never won best picture.*

## ACCLAIM COMICS

Acclaim has teamed up with Marvel to create **X-O Manowar/Iron Man: Heavy Metal**, a two part comics crossover and video game. The comics (one from Acclaim, one from Marvel) will be written by longtime **X-Men** scribe and new Acclaim Editor-in-Chief Fabian Nicieza. Andy Smith provides the art on the Acclaim comic. The game, which features superporting characters from both universes will be issued for the Sony PlayStation, Sega Saturn, and IBM-compatible CD-ROM.

## AC COMICS

Nothing like 36 pages of fine Femforce action, and you've got that in June when **Femforce** #95 arrives. With this comic marching towards its 100th issue, they're pulling out all the stops. Look for a photo cover on this one as well as a guest appearance by Lohman Hills Press' Emma Davenport. In fact, you'll find photo covers on all of the "Countdown to 100" upcoming issues.

## AMAZE INK

The Red Bort and the Blue Streak hit the enemy where they live in **Scarlet Thunder** #3. They go deep into the heart of Germany to fight an old nemesis and his freaky mutation that gives new meaning to the phrase "master race." • The year long story arc "The Celestial Calendar" continues in **Skeleton Key** #13 with "Month of the Horse." Sounds like 30 days of good eating

## A.M. WORKS

This small company handles two great comics, and June will mark the release of the fifth issue for both titles. Look for **Athena** #5 and **Pervert Club** #5 during what A.M. Works is dubbing "A.M. Month." • During that same magical month, also look for a special jam poster, featuring characters from both books and signed and numbered by the creators.

## ANGEL ENTERTAINMENT

It's a time of change, a time of peace, a time of love, a time of bad fashion, it's **Vampire Girls: California 1969** #0. Alexandra and her posse of undead hit America to suck the life out of the leftovers of the Summer of Love. Thanks to her recently found diary, Alexandra and her crew are about to become either cult goddesses or dead for good. That's right, it's big-busted bloodsuckers versus bible-bangers when the Religious Right get involved.

## ANTARCTIC PRESS

Look for the **Shotgun Mary: Shooting Gallery** one-shot, featuring stories by Herb Mallete and art by more people than we could possibly list. Though Shotgun Mary's far too busy for a typical pin-up book, this is the closest thing you're going to get. And you should know better than to give her any attitude about it. • Get a look at Warrior Nun Areala's new costume as well as a preview of her upcoming regular series in **Warrior Nun Areala Book Two** #6, shipping in June. This is a special giant-sized issue, running at 40 pages, and full of the Nun's usual world-saving hijinks.

## ARCHIE

Rev up your engines for more fun and hilarity than you could possibly stand in **Hanna-Barbera Presents** #7, which features the Wacky Races. And guess who's devised the detours in this one: that's right, the ever-annoying Dastardly and Muttley.

## BIG ENTERTAINMENT

The Big E is heading to the small screen! The Alliance Communications Corporation (weren't they villains on Battlestar Galactica?) is looking to adapt **John Jakes' Mulkon Empire** for television. Michael Weisbarth, the president of Alliance, said of **Mulkon**, "The high quality of the family saga, combined with the John Jakes name, provides us with a significant opportunity to create a primetime network television event." Jakes is no stranger to television; several of his epic novels have seen life on the small black box. Only time will tell.

## BLACKOUT COMICS

Blackout's most sucessful title, **Hari Kari**, is getting a big-time relaunch in June, this time as a CD ROM comic that promises to be more complex and interesting than your typical flat-paged books. But this is, we have to warn you, a very adult comic, so have those id's ready.

## BLACK PEKE COMICS

He's no hepcat, he's no cat-dancer, and he sure as hell ain't no earthpig, he's **Vortech the Wonder Mule**, and he's comin' your way this Summer.

## BLUE COMET PRESS

In late May, Blue Comet (who've been around for more than ten years) will release **Devils Workshop #2**, with the entire order done completely by Colin Ewing. **Devils Workshop #1** sold well, but is still available if you bug your retailer about it. • Be sure to grab your tickets now for the John Entwistle Blues Explosion tour, playing small venues near you.

## BONEYARD PRESS

They're in black and white and ready for some good lovin', for only $2.95. Last year's hot card set is this year's hot miniseries, it's **Vampire Lust**, hommina hommina-hommina. • And despite what your momma might've told ya fan boy, **Crime Pays**. Don't believe it? Check out #1 in June, with art by Joe Hebert, Chris Berkeley, and Richie Acosta; it's a new anthology about the rewards of crime.

## BONGO COMICS

The latest trade collection of the always humorous **Simpsons Comics** is making a direct B line to a store near you. **Simpsons Comics Simpsorama** will contain the destined-to-be-classic issues 11-14 of the comic adventures of America's favorite nuclear family. Bongo will also be throwing in some extra stuff for all the people who shell out the $$$. • On a related Matt Groening note, The Life in Hell 16 Month Fun Calendar will be available in June. The calendar will cover the months from September of 1996 to December of 1997 and will feature all your favorite non-Simpsons characters.

## BROADWAY COMICS

What if you were a tough-guy detective who could instantly become faster, tougher, and pretty much all around better in bad situations? Sounds like a normal enough superhero gig until you add that the power turns you into a woman, too. **Makeshift** is a new, six-part mini-series from Broadway. Tony Bedard (**Solar, Man of the Atom**) joins the usual writing team of Jim Shooter, Janet Jackson, Joe James, and Pauline Weiss. It's illustrated by Tim Hamilton (**The Trouble With Girls**) and Dick Giordano.

## BRUSHSTROKES

Scott Barnett is an illustrator. You've seen his work, it's been in **Razor**, **Lady Death**, and **Lady Rawhide** to name but a few. Go ahead, go check his work out, because after you do you'll want the new card set from Brushstrokes, featuring nine primo cards, with one per set signed by Scott himself.

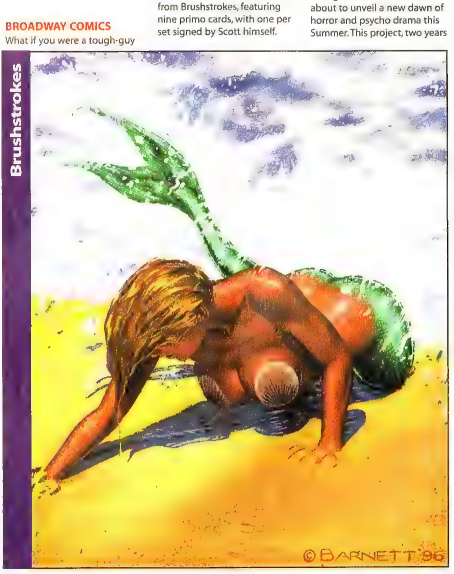
With a retail price set at $9.95, that's only around a dollar a card, and these are some great looking pieces. Do yourself a favor and ask your dealer about getting one of these the next time you're irked at the lack of quality in card sets.

## CALIBER

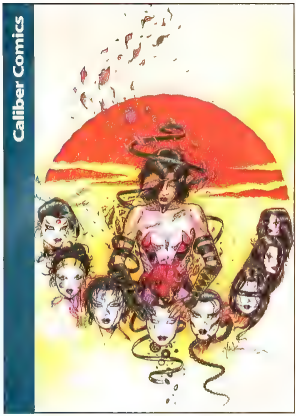
Look for Act 2 of **Kabuki: Masks of the Noh** this month, with a story by David Mack and art by Dave Johnson, Andrew Robinson, and Brian Stellfreeze. Join Siamese, Tigerlily, Snapdragon, and the rest of the gals as they try to find the missing Kabuki.

## CFD

As if the horror of the Republican Primaries wasn't enough, **Bound in Darkness** is about to unveil a new dawn of horror and psycho drama this Summer. This project, two years



## Caliber Comics



in the making, will feature the talents of Mitch Hyman, Sharon Green, Gary Worthington, Ozzy, Jeff Austin, and Alan Farrand, to name but a few.

### CPM COMICS

In July, you'll be able to find **Armored Trooper Votoms** #1, the **Gall Force Comic 4-pack**, and the **Cyber City Comic/Phone Card Action Pack**. The multi-packs each contain the complete run of their respective comics, so no more hunting through back issue boxes!

### CRUSADE ENTERTAINMENT

Not content to just tell his own stories, Tucci is forming a division of Crusade to publish other peoples stories. All books will be debuting in June and contain a variety of subject matter. **Dogs O' War** will focus on the tale of two wandering warriors in a post-apocalyptic world. The creative team will be a collaboration on the writing talents between Tucci himself and former **Vampirella** writer Tom Sniegowski. **Dogs O' War** will also sport a variant cover poster reproducing his cover art to **Shi** #5. Both posters ship in June.

### DANCING ELEPHANT PRESS

If you missed out on Paul Grist's great series **Kane**, issues 1-4 are now available in trade paperback. Also, issue #14 of the series will be available in May.

### DARK HORSE

Hot on the heels of the slam bang shoot-'em-up block buster movie comes the new four issue **Barb Wire** series in May. Man, she's one tough BABE. Ooops. • In June, Harlan Ellison's acclaimed comic series will be relaunched as a prestige format quarterly. • **G.I. Joe** #1 (the ongoing series) hits the stands and takes place about 3 decades prior to what's happening in the cartoon series. • The rematch we've all been waiting for, **Batman/Grendel II** #1 slices and dices it's way into the hearts of fans everywhere in June. • And attention *Star Wars* fans, there's got to be a few of you out there somewhere. **Black Pearl** #1 ships in June, and (here's the connection) it's written by Mark Hammil.

### DC

The "Legends of the Dead Earth" annuals continue as a speedster-sage and his rag-tag gang of students try to turn the tide of tyranny in **Impulse Annual** #1. It's written by Steve (*The Simpsons*) Vance and drawn by Mike Parobeck and John Nyberg. • In **Pinky and the Brain** #1, those wacky lab mice attempt to do the same thing they do every night, take over the world. • In May comes the next installment in DC's Paradox Press terrific **Big Book** line, it's

**The Big Book of Little Criminals**. • It's a black-humored rite-of passage for Simone Cundy as the 15 year old girl tries to escape her so called life. It's **Vertigo Vérité Girl** #1. • J'Onn J'Onzz is on a quest for inner peace in **Martian Manhunter Special** #1.

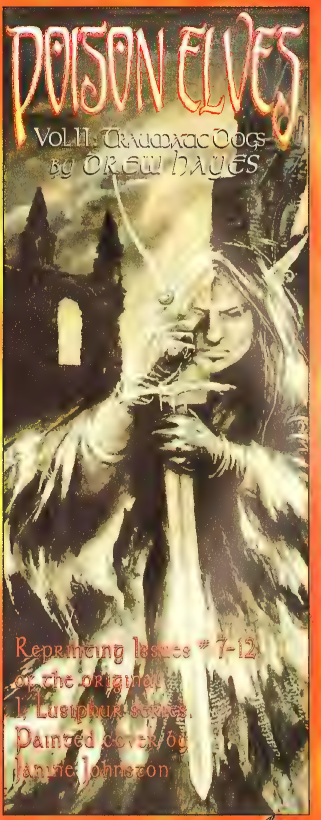
### DREAM CATCHER PRESS

Originally scheduled to ship in December 1995, **Payne** #2 will now finally be available. It's twice the size for less than twice the price. Also, for every copy ordered, Dream Catcher will ship a signed copy of **Payne** #1 at no extra cost.

### DYNAMIC FORCES

In a surprising move, Dynamic Forces has announced plans to

## Dark Horse

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hold its first comic book show in New York on the weekend of October 6-11th this year. At press time, the Friday of the weekend had been dedicated to a one day industry trade show, with the remaining days focusing on the consumer.

## EBM ENTERTAINMENT

With a commitment to giving the reader the quality they deserve, Retrospect Comics is launching a whole new universe. Look for titles like **Questor** and **The Chosen** each in **RCC**, a monthly collection of serials featuring all-new stories and all-new characters. Issue #3 arrives with a bang in June.

## ENTITY COMICS

Issue #3 of the suddenly very hot **Apathy Kat** ships in June and promises more of the cooler-than-popsicles feline wreaking havoc all over town. And keep and eye out for the very first Apathy Kat t-shirt, also shipping in June. • The second of the four scheduled **Stargate** comic books also arrives in stores that month, with two versions available for your reading pleasure. Take home either the standard edition or the Special Movie Edition with a foil-enhanced photo cover and shots from the movie.

comic featuring page after page of hand cut color. This issue features the dynamic adventures of **Rocket Sam and Big Tex**. On a distant planet, a robot is built, befriended, and abandoned by an unfeeling astronaut, meanwhile on Earth, a loser cowboy deals with his dysfunctional family. • Los Bros. Hernandez get busy with their post-**Love and Rockets** plans in July with **Whoa, Nellie!** and **New Love**.

## FANTASY FLIGHT PUBLISHING

Since this company started, it's been shipping out some of the greatest looking

## FANTAGRAPHICS

**Acme Novelty Library** #7, Chris Ware's fantastic series, will be an over-sized (11"x18")

European comics in their traditional over-sized for mat. Their newest book is **Valerian-Spatiotemporal Agent**, and it's the first to show up in the regular U.S.

format. Many critics have cited this series as one of the best sci-fi epics ever, so you may want to check this out. Heck, the title alone makes it worthwhile. • Watch for Canned Heat's reunion tour playing village squares throughout the Western Hemisphere this summer.

## FRIENDS OF LULU

The Friends of Lulu organization announced recently that **Disney Adventures Magazine**'s Comics Editor Heidi MacDonald was the winner of their first "Big Apple Pie Contest." Friends of Lulu is a national, non-profit organization aimed at getting more girls and women involved in comic books. The apple pie connection is purely coincidental.

## HARRIS COMICS

**Vengeance of Vampirella: Mystery Walk** #0 in the signed and numbered edition ships in June, with editions limited to only 2,000 copies. Signed by artist Caesar, this book includes a certificate of authenticity to prove that it's the genuine article.

### HERO PRESS PUBLISHING

What happens when the world's first psychosapien, Jason 4, goes head to head with lethal girl supreme, Max Damage? Pick up **Template** #3 to find out.

### HIGH IMPACT STUDIOS

Hell's a-poppin' in **Jazz Solo** #3 when Jazz attempts to bring the deadly Blondage duo to justice. It's written and drawn by Jude Millen.• Also look for a set of 6 gloss stock 11"x17" Masterworks of art by Ricki Carralero. They will also be available signed by the artist. Feel the action come alive.

### IMAGE

### •EXTREME STUDIOS

Alan Moore has been named as the new writer for Image's second longest running title, **Supreme**. Set to take over the title with issue #41 in August, Moore has remarked in the past that he's wanted a chance to work on the title. He told **FAN**, With **Supreme**, I intend to wrap all of the awe and wonder back into the title."

### •MAXIMUM PRESS

Fans of 70's TV will celebrate as Maximum includes a preview of it's new series **Bionix** (set to feature the Six-Million Dollar Man and the Bionic Woman) in the pages of **Asylum** #6, out in June. Look for the issue to feature a serial of that other 70's inspired title, **Battlestar Gallactica**, as well as **Avengelyne**.• Speaking of Apollo and company, **Battlestar Galactica Apollo's Journey** #3 hits the stands this month as well, marking the end of Richard Hatch's first story arc in fifteen years.• June also marks the premier of the Image/Marvel crossovers, with **Prophet/Cable** and **Badrock/Wolverine** both hitting the stands this month. Nothing like a good crossover to get Summer started with a bang.

### •MCFARLANE STUDIOS

The **Spawn** toy line was recently awarded Most Popular Action Figure Line for 1995 recently by Tomart's Action Figure Digest, while McFarlane's **Weworks** line's **Werewolf** was named Best Individual Figure for '95.

### •WILDSTORM PRODUCTIONS

In July, look for the **Astro City: Life in the Big City** trade paperback collection of the first six issues of Kurt Busiek's critically acclaimed comic. This release will mark the transition of **Kurt Busiek's Astro City** over to the newly formed Homage Comics, happening later this Summer.

### INTREPID

Intrepid is gearing up for what they're calling a Cyberforce Summer, with a 90-card, all-original-art card set appearing in late May/early June and featuring the men and women of Cyberforce. With loads of insert cards, including a foil swimsuit puzzle and 3 acetate/foil cards, the Cyberforce folks have never looked better.

### KITCHEN SINK PRESS

You thought the old **Crow** series was popular? The movie a smash hit? Dig this: **The Crow: Dead Time** #1 has already sold more than 90,000 copies (60,000 in the first week alone). And for you true **Crow** fans, **Death Rattle** #3 contains lost **Crow** art, scenes cut from the original series due to space constraints. Check it out.

Kiss & Tell

### KING HELL PRESS

The wait is over! **Pocket Universe**, Rick Veitch's eagerly awaited second **Rare Bit Fiends** trade paperback, is scheduled for release in June

### KISS & TELL

Patty Breen's self-published gem continues in June with

issue #3 of **Kiss & Tell** hitting the stands. Breen promises this issue will focus on the hellish days of school, with the story-telling beginning from the back of a school bus. Bug your retailer until they carry enough copies for you and all your friends or order direct at $3.00 a copy from **Kiss & Tell**, 850 Schuylkill Rd., #CC-2, Kenilworth, PA, 19465.

## LABYRINTH STUDIOS

Shortly after discovering the tomb of the mythical Minotuar, an archaeologist of Greek culture slowly starts to change in ghastly ways. **Minotaur** is a new miniseries from this fledgling studio which promises to mix fantasy, detective, sci-fi, military, mafia, and a dash of superhero. Basically, this book has it all.

## LEGENDS IN 3 DIMENSIONS

This new company has announced plans to manufacture original cold cast porcelain figures and statuettes. Their agreements are for Viacom's

*Star Trek* characters, Marvel, Extreme Studios, and others. The first look at these statues will be in July at the San Diego Comic Con.

## LIAR COMICS

In mid-June, this brand-spanking new company will show the world what dynamic art and quality entertainment is all about. No, it's not another **Three's Compnay** comic, it's **Makebelieve**, a 32-page comic in full color created by Sharon Scott with artist by Paul Barbabosa. The summary talks about antique chests full of evils and hip teens fighting for their lives. Ah, the innocence of childhood.

## LONDON NIGHT STUDIOS

Big doings from London Night! They put out the call for writing and art talent and they got it. David (**Faust**) Quinn will be taking over the monthly writing duties for the all-new **Razor** monthly. Along with the monthly series, Quinn will be teaming up with Kyle (**Ghost Rider 2099**) Hotz for **Night Visions**, which will be released as a one-shot. Also on board with the London Night posse is former **Vampirella** writer Tom Sniegowski who will be working on the all-new team book **Hellborne** as well as the existing **Morbid Angel**. • **Bishop** Press will be assimilated by London Night. The publisher of **Sade** and **Rose and Gunn** will be turning over the titles to London Night in June of this year. Both titles will redebut with brand spankin' new #1's. • As Summer kicks in during the HOT month of August, be prepared to strip down and party with Razor, Tommi Gunn, and Lethal Stryke. Fans will get down and dirty with the **London Night Lingerie Special**, the **Tommi Gunn #1 Nude Japanese Chromium Edition**, and the **Lethal Stryke Annual #1**, with (of course) a nude cover.

## RIP

Burne Hogarth passed away recently, but his signature lives on. Before his passing, Mr. Hogarth was able to sign the signature plates (140 out of the 300 numbered editions) that are included in NBM's **Tarzan** hardcovers. The volumes in question were signed in advance and will be offered up through volume # 18. In other Tarzan news, NBM will be collecting the Sunday strips of Rubimor. Rubimor filled the void that Hogarth left when he departed from the **Tarzan** strip for about two years. • In related NBM artist news, Milo Manara will be bringing his **Click** stories to **Penthouse Magazine**. Obviously this isn't for all ages, but Manara and **Click** are very cool indeed!

## OLD TOWN

60's comic book excitement is back in Old Town's latest release, **Dr. Wonder**. Issue #2 hits the stands like a runaway hippie in late May, and pits Dr. Wonder against the vile, despicable Constrictor. We're talking noble, old-fashioned superheroics and cool villains all in one big comic.

## REDLINE COMICS

The Russian Revolution destroyed almost all vestiges of royalty and ushered in Communism. However, Anastasia Romanov escaped death and ran right into the arms of a mysterious man who taught her many things. However, she learns love from a young boy named Bayne, and together they face a world of horror, magic, vampires, sex, and death. Be sure to check out **Vampire Bayne, Lord of the Night**, it's a tale of lust, horror, and evil. Oh boy!

## SIRIUS ENTERTAINMENT, INC.

Sirius will be working with

Inc. Warner Interactive on the comic book adaptation to **Primal Rage**. **Primal Rage II** will debut this Fall, with Sirius beginning the **Primal Rage** mini-series in July. "**Primal Rage** demonstrates the power of the video game medium for creating characters and settings as rich as any in TV or movies," said Robb Horan, the publisher of Sirius. Horan went on to tell us, "Our comic series will expand on the exciting ideas presented in the video game and, perhaps, act as a bridge to the **Primal Rage II** game." • The second trade collection of **Poison Elves** will be arriving in May. Featuring another amazing, fully-painted cover by Janine Johnston, **Traumatic Dogs** continues to bring readers the hard-to-find early adventures of Luisphur. • To get your Linsner fix for the month of May, fans will have an opportunity to pick up the reprinting of **Eleven or One: An Angry Christ Comic**. The first printing of this thing is next-to impossible to find, and Sirius is offering Linsner fans a chance to make another grab for it. It'll cost you $3 and features Dawn on the cover. • Other groovy titles shipping in May, **Safety Belt Man: All Hell** #1 (continuing monthly), **Dolls** (a oneshot), **Wandering Star** #13 (continuing monthly), **HALO: An Angel's Story** #3 (of 4), **Akiko** #4 (continuing monthly), **Demongate** #2 (of 3), and, of course, **Poison Elves** #14 (continuing monthly).

## SLAVE LABOR

What began as a successful and acclaimed mini-comic is now a full-sized comic. **The Copybook Tales** has been described as "*The Wonder Years* set in the '80s meets *The Single Guy* with a comic book wannabe twist." It's the charming tale of an '80s kid becoming an adult in the 90s. • Randy ditches his old grunge duds for a new look in **Slacker Comics** #9. However, is this change in fashion sense sincere or a sellout?

## TAKE TWELVE PRODUCTIONS

Look for the graphic novel adaption of the superhero/fantasy film *Wonderguy* at a store near you in June. The story concerns a loser who accidentally gets super powers, but is then confronted by a maniacal warlock. With the motion picture to be released early this summer, this book, should be a quick seller. • Hitting the streets for what is promised as their last tour ever, don't miss Gentle Giant playing basements around the country.

## T•HQ INC

For those of you who have a secret desire to control Pocahontas, now you can, on Nintendo Game Boy. In **Pocahontas**, you play the title character. Your goal is to save John Smith and return peace to your troubled land. The game features all the lovable characters from the movie and

16 levels of action-packed play.

## TOPPS COMICS

**The X-Files** #19 concludes the current 3-part storyline. **Batman** writer Doug Moench, Charles Adlard, and Miran Kim supply the story, art, and cover, respectively. • **Hercules: The Legendary Journeys** #1 (and don't try telling us you didn't see this one coming!) features a wrap-around cover by Michael Golden. Roy Thomas writes and Jeff Butler (**Badger**) and Steve Montano illustrate the same sort of myth-based hijinks you've seen on the show. • **Mars Attacks Baseball Special** #1 should hit the stands in June, when the Boys of Summer are in full swing. "Take 'Em Out AT The Ballgame" is a tale by Dwight Jon Zimmerman, Hugh Haynes, and Armando Gil wrapped in a cover by that nice Simon Bisley boy.

## TOYS 'R' US

Originally sold as **Shogun**, part of the Gamemaster series, **Samurai Swords**, the popular adventure game, will be introduced this Spring. Set in feudal 16th Century Japan, players command an army of Samurai and battle for provincial control. Players use strategy and diplomacy to out-manuever their opponents and expand their domain. Two versions, the traditional and the condensed (simplified for first time players), will be available. • Exclusively available at Toys 'R' Us is the **Marvel OverPower Card Game Collector's Box**. This set comes with everything you need to get started. It includes 2 starter decks, instructions and 4 **OverPower Booster Packs**

work. Expect the first book of this series to continue along in the same eerie vein of the original **White Raven** series

## WARP GRAPHICS

With Barry Blair cover art, **Elfquest** #2 hits the stands with a vengeance in late June. With three different story lines and 64 pages, you can almost forgive the $4.95 cover price for this black and white book

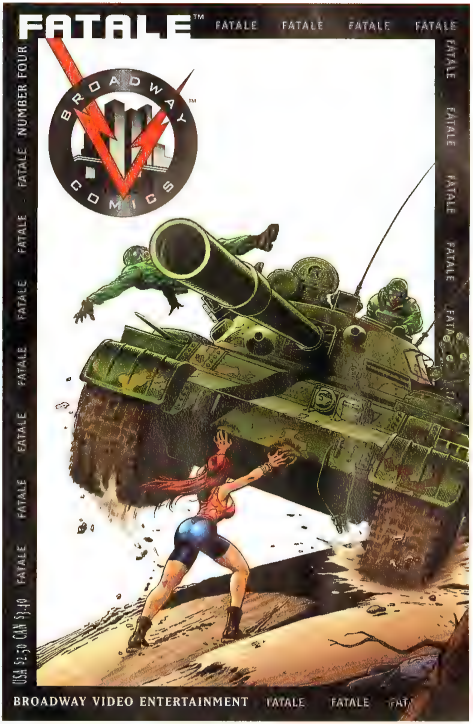
## VISONARY PUBLICATIONS

Look for **White Raven: Myth of Shadows** #1 in the summer, which is set to pick up on where things left off in **White Raven** #7. After switching printers on #7, the quality of this book went up dramatically, and readers can finally get a clearer look (on-time) at Robert Slothower's

## ZANART ENTERTAINMENT

Thanks to a licensing agreement between Zanart and 20th Century Fox, *The X-Files* collectible prints are ready to arrive in a store near you. The hobby prints will be individually numbered up to 4,500 each. Zanart promises this is only the first of many *X-Files* print releases. ■

# ON SALE MAY




Jim Shooter · J.G. Jones · Frank McLaughlin

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ABENCIO 96

# ATOMIK ANGELS

*In 1994, Billy Tucci and his company, Crusade Entertainment, landed on the comic book map with **Shi #1**. Since then he's had hits not only with **Shi**, but with the **Shi: Senryaku and Tomoe** miniseries and the **Shi/Cyblade** crossover with Image. With **Tomoe** he kicked off an ambitious publishing plan for 1996. Following trade paperback and hard cover collections of some of the Shi material, Hank Kwan's **The Horseman**, was Tucci's first non-Shi project (although she appears in the book's first issue), but he's got a platter full of others. **Shi** will be going monthly (his critics chuckle, but he swears it will happen starting with #9). Then he will be launching a small line of black and white comics which will include **Dogs o' War** by Tom Sniegoski (of **Vampirella** fame), **Demon Gun**, a three-issue miniseries by **Senryaku** writer Gary Cohn and artist Barry Orkin, and **Lethargic Lad**, a three-issue miniseries starring Greg Hyland's small press character. After that he's got the new **Tomoe: Kietsu** quarterly in the works (much along the lines of the **Senryaku** books) and the source book tentatively scheduled for August. He's banking a lot on the openness of fans to new creator-owned projects. He thinks, he says, that the time is right to try this.*

*It is **Atomik ANGELS**, though, for which Tucci reserved a special place in the Crusade Entertainment line-up. At New York City's USS Intrepid Museum on February 12, he pulled out all the stops to kick off his new team book with a rousing launch party. After a year in which most of the news in the comics business seemed to be dismal, he said he is determined to do what he can about making 1996 a better year for the industry and Crusade's best year yet.*

*Tucci and fellow Crusaders Peter Gutierrez and Nelson Asencio spoke with **FAN** about **Atomik ANGELS**, **Shi**, and their time in the sun.*

## ATOMIK SERIES

The Atomik ANGELS are a team of four young adults, three girls and one guy—DC, Zoo, Sasha, and Stag—who are the end result of cold war-era experiments which dealt with surviving a nuclear war. Genetically engineered to resist radiation, the project was tagged "American Nuclear-tolerant Genetically Engineered Life forms" or "ANGELS."

**Atomik ANGELS** will be presented as series of four-issue miniseries. Each miniseries will be a self-contained story arc. The first issue, due in May, features the team coming up against a religious fanatic who threatens to blow up the Empire State Building and the rest of Manhattan along with it. Atomic terrorists? Who else would you call but the Atomik ANGELS?

"These are characters that I've had in mind for a long time. They're not as old as Shi, but they've been in development for a long time. I've just been waiting for the right moment and right ingredients to mix together. There are a lot different interests or ingredients going into this book. One of my loves is motorcycling. I've ridden for a long time and I think that the motorcycle crowd would be a good group to get into comics. But that's just one aspect of the book. It's also very cerebral, that's why the science magazines were interested in it and covered our launch party. The kids who are the cutting edge of fashion, like real world young New Yorkers who wear hip clothes, will also find something here. We're trying to involve people outside comics. So it's going to be cool," he said.

They were last seen in their debut—really an extended cameo—in **Shi/Cyblade**, but since then they've undergone a few revisions, mainly, Tucci said, style-wise. He promises that the characters will be on the cutting edge of adventure as well.

## ATOMIK LAUNCH

The creator of **Shi** and publisher of Crusade Entertainment's line of comics rolled out one of his newest titles, **Atomik ANGELS**, and instantly turned it into one of the most hyped books of the year. Why the buzz? The launch party, which Tucci hosted at New York City's USS Intrepid aircraft carrier-turned-museum, was one of the biggest displays in the last year or two of faith in the future of comics.

Despite all the turmoil with distributors and many other publishers, 1995 was Crusade's best year to date (even though only its second). Tucci said he wanted to share his optimism that not only

would comics survive, they'd survive in style.

"I just feel that it's been a long time since someone has really put a lot of capital behind a book to try and get it as much exposure as possible," Tucci said. "That's why we had the party on the Intrepid. We didn't just invite comic book creators. We had about 100 retailers, but we also invited people from fashion magazines, science magazines, motorcycle magazines, television crews, and interactive games and toy people. We're trying to push comic books to the proverbial next level.

"This is just the beginning because a few friends and I have something really big brewing which is also going to give the comic books a real kick in the pants and help launch it into the very heart of mainstream America. I hope to have another big thing coming up for Christmas, so this Intrepid party was really just the beginning of what we have in store. I don't want to get too excited about things unless they actually happen," he said. "We'll be making some really, really exciting announcements through the next couple of months about a bunch of things."

## ATOMIK CREATORS

For all his excitement about the comic books, Tucci still shies away from specific comments on potential toy, movie and other deals regarding **Atomik ANGELS**, **Shi**, or any of his properties. He complains that comics have become too much like Hollywood in that publishers and creators regularly announce projects or events that in the end never happen. Instead, he concentrates on the comics themselves and his fellow creators such as Peter Gutierrez (his co-writer on **Shi**, and scripter of **Atomik ANGELS**) and Nelson Asencio (who is penciling **ANGELS**).

"Peter and Nelson have both just grown so much since we started working together. Nelson started off inking backgrounds for me and he just really blossomed into this incredible draftsman and storyteller. He was a logical choice to put on **Atomik Angels**. His style is fresh, it's not like anyone else's and it's real exciting. Peter's writing is too. **Shi** is just not enough for him. He should do his own thing. He has a lot of other stories, and you'll see his other projects coming out, too."

Gutierrez and Asencio reflect Tucci's praise back to him and acknowledge that they are in a fairly remarkable position for creators who have only been in the business a short time. They're now in the spotlight for one of the most-hyped projects of the year.

Gutierrez, who co-writes **Shi** and is currently developing the property as a film with Tucci, said that the attention from the advertising and publicity wasn't so much pressure as opportunity.

"That's a business decision and it makes sense, but it doesn't come back that much because I don't feel all of the burden on my shoulders," he said. He's sure that fans will at least check out the first issue because it's from Crusade, but his job is to turn in scripts that will keep them reading.

"I've done the first story arc, the first four issues are

completely plotted," he said. "I've also plotted out a story arc of story arcs. I respect the sort of Neil Gaiman approach which is like what he came up with a couple of years ago on **Sandman**. If something just goes on infinitely, it's a soap opera, it's not a work of art anymore. I think of this as five acts. Within, each story arc could be as little as four issues or maybe a maxi series, up to ten issues. I don't have them all plotted out, but I know thematically what each one is about."

"[All the publicity] puts a certain amount of pressure on, I can't deny that," Gutierrez said. "I just think I'd feel a lot more pressure if we hadn't been working together for so long and this wasn't such a collaborative process. This is like making a movie and I'm just one of the people who's contributing.

"In some ways it's similar to the way that Billy and I have been working on **Shi** since the beginning in that overall it's his vision. We work well together because I can help figure out the structure of the work so that we sort of have a framework to realize the vision, and I'm also good at fleshing out the details of the vision," he said.

Not that this isn't a Billy Tucci project, he quickly pointed out. He said this wasn't a case of Tucci just tossing out a rough concept and having him do all the work.

"I'm writing the story and working with Nelson, but Billy looks over everything. If what I'm trying to do doesn't really flesh out his vision, or if something new will occur to him, he'll just step right in. I don't even know if people are going to realize how much this a William Tucci book. [He's] on every single page, whether it's working with Nelson on some of the art and helping out there, or lending a hand with the dialogue and so on. He's not just sitting back and signing the checks."

For Asencio, who first stretched his penciling abilities on **Shi/Cyblade**, this represents his first chance on the big stage. He is more conscious of the pressure than Gutierrez, but it's a challenge he's excited to take.

"I'm going crazy over the fact that he did [all the publicity]," he said with a big laugh, "but I believe he does have faith in me that he put so much into this book. He believes that this could be big, so there's a lot of pressure, but I have to deal with it and I don't mind. That's the way I want to be."

"I've been working with Billy for two years," he said. "I was working at this comic book store where he did a signing. I had my sketch book there, but I wasn't going to show it to him. You go to conventions and show people your sketchbook, and you think you're never going to get anywhere. I didn't think I was ready to show it to him. This kid that worked there with me (who is showcased in the Atomik Angels ater "Squirrel Head") showed the book to Billy because I wasn't going to show it to him. Billy saw my book and he said 'Hey, why didn't you want to show it to me?' I didn't think anything was going to happen, but he liked what he saw and he offered me a job doing backgrounds."

From backgrounds, Nelson played important roles in **Shi** #5 (his particular favorite before **ANGELS** #1) and **Senryaku**. Then came the chance to pencil a book on his own. He said that Tucci had given him instructions but also a lot of leeway in developing the look for Stag, DC, Zoo, and Sasha, the Atomik ANGELS.

"Billy gave me an idea of what he wanted and then I took it on from there," he

said. "We tried some looks, and then he told me to use more of a Soryama feel—he's a Japanese artist with more of a sleek look. In the first pin-up I did, the guy's real bulky, he has big boots on and stuff like that. So when he told me to go with a sleek look, I tried it and you can see what happened. It's definitely a mix between both of our designs. Some of it is mine and some of it is Billy's, which is cool."

### ATOMIK LUCK

"One thing I've never been afraid of doing is just going all the way on something," Tucci said. "What's the worst that could happen? Sure, okay, it could bomb, which I really don't think it will, but it could. If it does, though, we can always look back and say 'Remember that time we had that party on that Intrepid and there were all those people there and it was just a great day?' It was a great experience and the book is going to be a great experience."

Great experiences are what Tucci and Crusade have been about thus far. He didn't know if **Shi** would ever sell enough for him to make a living at it, but he knew the effort would be something, like the ANGELS launch party, that he looked back on fondly. Now the same is true for this new series.

"These four kids show an optimism and enthusiasm and maybe they are a touch naïve, but there's a romanticism about them which is the way to look at things. It's like during the Depression when Hollywood was turning out all those great films. Certain times bring out the best in some people, and this is what happens to the ANGELS and it's a fun book. I'm trying to bring back comics to where they used to be and the way they're supposed to be made."

He knows that **Shi** came out at the right time to become a big hit. The market now is much less certain and some critics are looking for him to fail (hey, it's the one things critics actually *do*). As he demonstrated with the PR blitz, he's not trying to sneak one by with this one. He wants the challenge. Part of his desire is cultivated by a healthy respect for luck.

"**Shi** was the right book at the right time," he said. "Some of these other guys get frustrated. 'Tucci did it and **Shi** did it and our book is much better,' they say. They don't understand how lucky I've been to be in the right place at the right time. Maybe that happens once in a lifetime and I don't mean to discourage anybody, but don't think you're going to go out right away and—boom—start selling 50,000 or 150,000 copies of a book because it's probably not going to happen. They don't realize how damn lucky I am and that this is a blessing. They just think that it's a lot easier done than said, but it is a lot easier said then done. It's not like Nelson and Peter and everyone at Crusade doesn't bust their butts to make everything the best it could be, but you've got to acknowledge a certain amount of luck in it."

Like Tucci, Gutierrez and Asencio are hoping they've got the luck of the angels on their new series. Anyone wanna place a bet? ■

## BILLY TUCCI QUICK QUOTES

### ON SHI RIP-OFFS

"Of course, there are a lot of cardboard cut-outs of real characters, but those are the ones they're not going to last long. There might be flavors of the month that pop up, but they soon disappear if there's no substance underneath. I'm not worried about that."

### ON WHY CRITICS SHOULD ACTUALLY READ

"I can take criticism, but when someone criticizes my book and you can tell that they haven't even read it, that's what really gets my goat. If someone reads it, reviews it and hates it and thinks it's a piece of garbage, then that's okay. You can't please everybody. That's fine, I am not a baby. But the thing what gets me is when they don't read it and they just throw it in with a lot of other crappy books out there and they categorize it, that's what frustrates me."

### ON MITCH BYRD, NEW ARTIST ON SHI

"I was just trying to find someone that could draw it, and when I saw the **Jaguar God** #2 it just blew me away. I'm a big fan of his to put it mildly."

### ON REACTION TO THE TOMOE MINI-SERIES

"We've received five letters and it just came out two days ago. Five letters, all to Amanda [penciller Amanda Conner]. One was addressed to Mr. Amanda Conner, she's going to love that. It's selling out everywhere and that's just incredible. thanks everyone."

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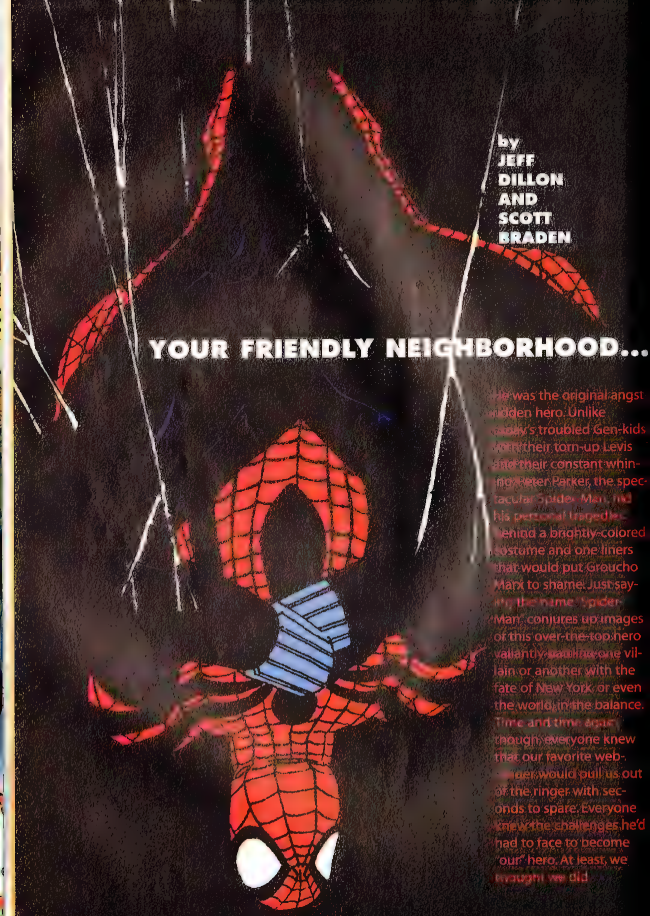


by
JEFF
DILLON
AND
SCOTT
BRADEN

# YOUR FRIENDLY NEIGHBORHOOD...

He was the original angst ridden hero. Unlike today's troubled Gen-kids with their torn-up Levis and their constant whining, Peter Parker, the spectacular Spider-Man, hid his personal tragedies behind a brightly-colored costume and one liners that would put Groucho Marx to shame. Just saying the name "Spider-Man" conjures up images of this over-the-top hero valiantly battling one villain or another with the fate of New York, or even the world, in the balance. Time and time again though, everyone knew that our favorite web-slinger would pull us out of the ringer with seconds to spare. Everyone knew the challenges he'd had to face to become "our" hero. At least, we thought we did

...the drawn out "Clone Saga," ...we knew about Spidey's ...ersary to be true. Trying the patience of ...most diehard Spider-Man fans, ...Saga" has plagued readers with ...they thought their wallets were ...safe. Marvel Editor-in-Chief Bob ...Harras, Peter Parker? Kaine? Mary Jane in ...fitting outfit? And most important ...should we care?

...to say, the fans are confused. The ...closure. Scratch that. We need ...

...e, I've heard it from all kinds of ...Spider-Man editor Ralph Macchio ...waiters in restaurants. When I ...the Marvel card they go 'Oh ...Spider-Man. What are you going ...ut the clone?' I hear it from all ...laughter) We are going to end it. ...there will be one Spider-Man. ...ne guy and I hope it's the one ...everybody wants."

...the critically-acclaimed ...Dominus, Captain America, Avengers ...titles, long-time Marvel talent ...promises to swiftly resolve the ...ed clone storyline. ...Spider-Man titles back on their ...rack. But can it really be done at this ...point?

**"You Want A Resolution"**

...loves Spider-Man. You can hear it ...ause and read it in his books. He's ...those who investigate who ...what wants and what doesn't. And ...one of the things Macchio knows ...dy has strayed too far afield. With ...Revolution" and a return to ...ics and fans alike, Macchio hopes ...to bring the books back to ...storytelling that made Spider-Man ...es so popular in the first place.

...ks to make them even better. ...where. Yes, as a long-term editor at ...Macchio has seen a multitude ...what has happened.

...into this being told that this was ...ed to be a one-year ...Macchio says. "I was not involved in the ...ning. In its genesis or its progress. ...It's easy for me to say. From things ...ey've said and from what ...ng your insiders get together, and ...this is a neat idea, let's try it. Let's ...a skeleton in the smokescreen. ...you throw other permutations in ...may not realize that you may have ...e tolerance of many readers. ...

...et the readers have already said ...n't working. Let's go back to ...g else."

...auses, and then says plainly, "We ...resolved, and we will also be ...introducing one more player into this thing that will simplify it, not complicate it." he promises. "I don't want to complicate the story that is already incredibly complex." Right now, Ben Reilly is Spider-Man though we're reintroducing Peter Parker into the fold, and he is going to be dealing with some real physical traumatic ...ome are coming back to New York and they'll get re-involved in Ben Reilly's life. Real things will lead to some ...development. I know it's a story that's been done before where Peter and Ben have said good-bye, shaken hands and then met again and again, and again. But we're doing it for the final time now with Peter back in the city, becoming Spider-Man, and us taking it from there."

Though Macchio is eager to get Spider-Man out of the House of Clones, he doesn't want to end things ...

...media's reports of lower sales does Macchio have what appears to be a seemingly impossible task ahead of him?

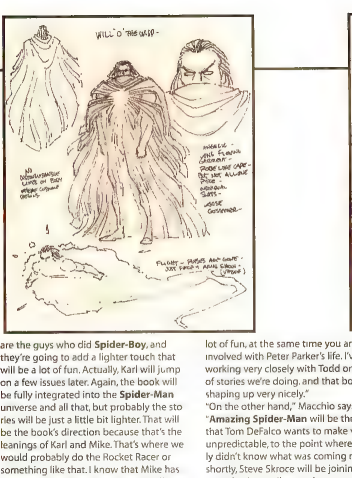
"No," he doesn't think so." Macchio says. "We have taken a bit of a drop in sales and I think some readers turned away from Spider-Man because they thought we've seen enough of this and we don't want to see anymore. So in turn, we're saying 'Hey, we hear you and we're responding because Spider-Man is a character that people just love. I mean, he has four or five titles. We couldn't sell four or five Cap books or Thor books, but we do sell four or five Spider-Man books. So this stuff in the news about the titles plunging, that's a bit exaggerated. The titles definitely need some strong sales ...ing, but they don't need an ...

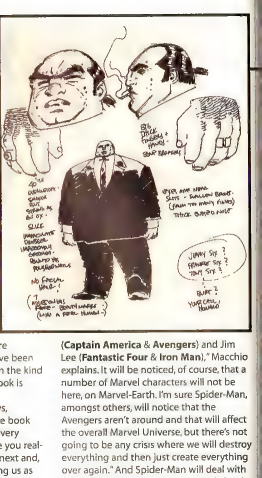
...in his fair, overarching sense, in what appear to be tough sales-seeking times, has been Macchio's specialty: by putting energetic and creative teams on almost dormant books Macchio has a history of creating hot selling comics out of what appeared to be nothing.

To tell you the truth," Macchio adds, "when I went about reworking **Captain America** and Thor, it was really a ...ough deal. Cap and Thor are both characters that were pretty much perceived as being old-fashioned and kind of corny. Let's face it, Thor is a guy who talks in flowery language and most don't even ...

...

...

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HUMAN SPY ? SPIDERMAN SPY ? DON'T SPY ?
BLURB ! YOUNG LOVE - MARRIAGE

are the guys who did **Spider-Boy**, and they're going to add a lighter touch that will be a lot of fun. Actually, Karl will jump on a few issues later. Again, the book will be fully integrated into the **Spider-Man** universe and all that, but probably the stories will be just a little bit lighter. That will be the book's direction because that's the leanings of Karl and Mike. That's where we would probably do the Rocket Racer or something like that. I know that Mike has expressed some interest in certain villains and other characters he wants to do, so that's the book where we'll do that.

Whereas Howard Mackie and John Romita Jr. in **Spider-Man** just love to do the gangster stuff and the darker stories. And I like that. Each title a little bit different in tone."

**"Spectacular Spider-Man** with new penciler Luke Ross and Todd Dizago," Macchio further details, "is a book which is probably closest to the classic Spider-Man book, in which there's a lot of action, a lot of fun, at the same time you are involved with Peter Parker's life. I've been working very closely with **Todd** on the kind of stories we're doing, and that book is shaping up very nicely."

"On the other hand," Macchio says, "**Amazing Spider-Man** will be the book that Tom DeFalco wants to make very unpredictable, to the point where you really didn't know what was coming next and, shortly, Steve Skroce will be joining us as **Amazing**'s penciler, coming over from **X-Man** and I'm pretty excited about that. Even the quarterly book has a major place in the Spider-Man family of titles. I do not intend to just do out-of-continuity stories there, or things that don't reflect what's going on in the regular books. I intend for it to be something important. The quarterly will not be something where we throw together whatever we have laying around that month and put it out, it will be an important book and well-worth reading."

**Dodging the Onslaught**

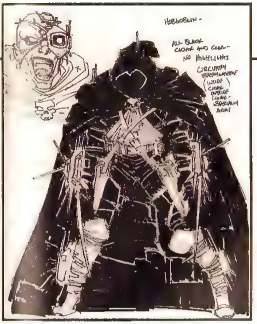
According to Macchio, even Spider-Man won't be safe from the upcoming "Onslaught" storyline, however. Expected to figuratively send tremors throughout the Marvel Universe, Macchio promises that, even though big changes are coming, it will not be Marvel's version of **Crisis on Infinite Earths**.

"To my knowledge, the Onslaught storyline leads into the books that will be produced by Rob Liefeld (**Captain America** & **Avengers**) and Jim Lee (**Fantastic Four** & **Iron Man**)," Macchio explains. It will be noticed, of course, that a number of Marvel characters will not be here, on Marvel-Earth. I'm sure Spider-Man, amongst others, will notice that the Avengers aren't around and that will affect the overall Marvel Universe, but there's not going to be any crisis where we will destroy everything and then just create everything over again." And Spider-Man will deal with the impending doom during his July books. And though there has been talk that Rob and Jim will be "starting over" with the individual characters they are working on, Macchio promises that the result in the storylines will not lead into an overall "Marvel Year One."

"I have no inside info about what they're going to do," Macchio admits. "But I do know that our Marvel characters and books that remain will only be affected to the extent that we will notice that other characters aren't around. I should also mention that **Thor**, contrary to rumors, is not being canceled. I believe that **Thor** himself is probably going to become a part of their **Avengers**, but I believe that we are continuing the **Thor** title and someone else will be picking up the hammer or the mantle, so he will stay around. And the **Hulk** will also be staying around. From what I've heard, there are going to be two versions of him."

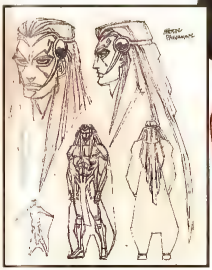
**Final Thoughts**

"It's been great to get into the Spiderverse as an editor," Macchio confesses, "and to realize how much I have to pick and chose from in terms of villians,cast,etc... And just from a basic character concept, Spiderman is just wonderful, there's never been anything like him in comics. I do hope, if we've lost any readers who are really only looking at **Untold Tales** thinking that is really their



**" I hear it from all quarters! [laughter] We are going to end it though, and there will be one Spider-Man. It will be one guy, and I hope it's the one guy that everybody wants."**

Spider-Man book, believe me, they will be coming back to the regular books. We'll be getting back to the regular stories about him and his world and his villains and all the other stuff that really make him a charming, fascinating character. I approach all this from a reader's stance. As a reader, I think, 'when I was reading these comics, what bothered me and what did I like?' I then take my instincts as a reader, and I try to apply it as an editor and formulate the direction I wish to proceed. This is what I think works, and this is the way I believe it should go."



# THE CLONE SAGA:

## Why did they change everything?

**As mentioned in this month's FAN Mail, some of the staff of this fine magazine recently visited with some true fans, some of the students of Ridgely Middle School. This article is written by one of those students with some help from his older brother. As the title suggests, their article focuses on assessing the whole Spider-Man/clone saga, and thank goodness. The FAN writers have been trying to figure this thing out for months. Now if we could only get one of those students to come over here and program our VCR....**

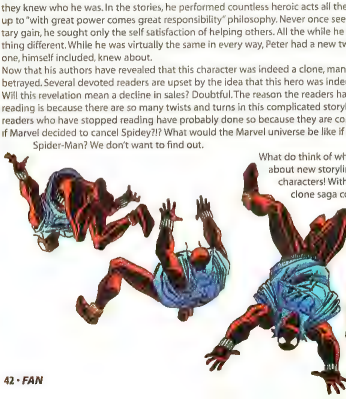
Spider-Man is gone. Long live Spider-Man. In the past year, the Spider-Man titles have undergone radical changes. The Peter Parker that many of us have grown up with is not the true Peter Parker. It turns out that the Spider-Man we have been reading about since **ASM** #150-151 was a clone. With the true Peter Parker wandering the country for five (comic) years, the clone lived out his life for him. This included romance, marriage, Secret Wars, symbiotic costumes, and cosmic powers. Not to mention the passing of probably the most influential person in Peter Parker's life, his Aunt May, and the pending birth of a child.

One has to wonder why Marvel comics would want to change one of the most successful characters in its and, for that matter, the comic industry's history. One must also ask why a company would totally rework an image that many people feel symbolizes Marvel comics. Is it change simply for change? Or do the creative minds at Marvel have a different motive? Hoping that they simply wouldn't simply alter things for the sake of change, what possible motive was there? Money? No, Spider-Man is more popular then ever, with a highly rated cartoon series, action figures, cereal, video games and several different titles.

Only the people behind Spider-Man can answer those questions. But what if the company's purpose behind the clone saga was to open our eyes?

Take Peter Parker (clone). For the last fifteen odd years the comic reading world thought they knew who he was. In the stories, he performed countless heroic acts all the while living up to "with great power comes great responsibility" philosophy. Never once seeking monetary gain, he sought only the self satisfaction of helping others. All the while he was something different. While he was virtually the same in every way, Peter had a new twist that no one, himself included, knew about.

Now that his authors have revealed that this character was indeed a clone, many fans feel betrayed. Several devoted readers are upset by the idea that this hero was indeed a fake. Will this revelation mean a decline in sales? Doubtful. The reason the readers have kept reading is because there are so many twists and turns in this complicated storyline. And the readers who have stopped reading have probably done so because they are confused. What if Marvel decided to cancel Spidey?!? What would the Marvel universe be like if there was no Spider-Man? We don't want to find out.



What do think of when you think about new storylines? New characters! With the new clone saga comes an assortment of new characters. Some new characters include Doctor Octopus's new partner in crime, Stunner; the degenerated clone Kaine; and the thought-to-be-a-clone-but turned-out-to-be-the-real-deal, Ben Reilly. Now, Ben took the guise of The Scarlet Spider, and after Kaine killed Doc Ock, Ben's friend Seward Trainer's daughter became the new Doctor Octopus, though *how* we don't know. It took the efforts of both Spider-Man and The Scarlet Spider to defeat the new Doc Ock. After the battle, Peter quit being Spidey so he and M.J. could go raise their baby. Then, the Scarlet Spider got all of the original titles for 2 or 3 issues. Then Ben became the one true Spider-Man again. Spider-Man got all of his titles back except for **The Web of Spider-Man**, which became **The Sensational Spider-Man** and debuted his great new costume.

Now that all of the titles are running smoothly with Peter and Mary Jane in Seattle and Ben getting his life back together, the artists at Marvel had to give Ben a new look, with a haircut and a new hair color. They even had to give Ben a new job, at a coffee house. One of the first villains Ben had to face as Spider-Man was Mysterio. The Spidey artists also gave this character a make-over. But even with his globe mask off and a slight variation on his costume, he is written as evil as ever. Now that everything is going great you have to ask yourself, how long will it last before the next big change? We've heard already that the whole Ben Reilly plotline is fake, but that is unconfirmed. Only time will tell whether this comic will change even more and, if so, how many fans will stop reading.

*— **Bradley T. Barker & Thomas J. Barker Jr.***

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# CHAOS CHAOS everywhere



It was a dream come true. I grew up with the works of author Michael Moorcock. They have even followed me into my adult life. When the opportunity arose to speak with the man himself, I leapt, and leapt hard. Moorcock has been writing works ranging from fantasy to fact for over 30 years. He's won a ton of awards and even had his most well-known work adapted to comics. His concept of the hero, or more aptly, the anti-hero, has been adopted as the standard in the genre. He's done it all, and here's the story of how:

a chat with Michael Moorcock by Joseph P. Rybandt

**THE EARLY DAYS...**

Moorcock started out at an early age with the dream of being a writer. "I suppose when I was seven I wanted to be an author, although I didn't really think I wanted to be an author, I wanted to be a writer." Unlike most children his age, the creative spark kept burning and Moorcock took steps. "I started publishing amateur magazines. My mother gave me an old upright typewriter from her office and I put a lot of carbon paper in it and did as many copies as would come out on the carbons, which is usually about seven before they became unreadable. That was a little magazine called **Outlaws Own**, and it had mostly science fiction in it. It was just a kids magazine, things that interested me, little tiny stories. I'm sure they were terrible, I haven't actually read them recently." It would be rather difficult for Moorcock to go back and revisit these stories, since he doesn't actually have them anymore. "There's a couple in archives, but I'm very bad at keeping all this crap. You don't really keep your own archives, but there are obsessives who do."

This early experience led to actual paying work for

Moorcock in later life. "This isn't very romantic, but the first thing I got money for was actually working as a stringer for newspapers. I didn't stay at home much. I was up in Soho, which is the Bohemian centre of London, and from the age of fourteen, I was going into most of the time. What I'd do is something would happen in the newspaper and I'd get a couple of pounds, in those days, a 'string of writing." Moorcock soon got away from "stringing" though, and headed more to writing. "The first real sale was to a magazine called **Tarzan Adventures**, which was an interesting magazine, that we don't have anymore. It was a Tarzan comic strip, but the rest of it was text, so it had all different kinds of stories. It was a juvenile pulp magazine. I'd been doing a Burroughs fanzine before that, and it was kind of a natural step really from doing a fanzine to working for the professional magazine."

## HE BEGINS WRITING...VERY QUICKLY

I started to ask him with a question; I thought he would have the answer to this date how many books of yours have been published? I was surprised he didn't know the answer.

"I'm sorry," he said, "if you'd have told me that earlier I might have counted them." I asked him to give me a guess. "Too eighty or a hundred. While I don't want to argue with his guess, I think his safe to say it's a little higher than that. Part of the volume of it work has to do with the speed of his writing. "A lot of the early fantasies were written very quickly, some in three days. That's how long I used to be able to take to write a novel, coming from being a journalist with deadlines at a week. I thought that three days was an incredible length of time to spend on one thing, so many of the early fantasies were written very rapidly in three days and I've never read them. I mean, I've revised them with people who've read them, but I haven't actually read them myself. And for some reason I seem to be able to do the sequels without needing to, which is peculiar. I mean, I know it sounds very odd but I'm not crazy, I don't think. I still seem to be able to go to the supermarket by myself and not come back with too many wrong items. But it's just an odd talent; I seem to know what's going on, largely. I suspect because it's character-based. The people are real to me and that means that if you know people, you actually retain an interest in what they do. I seem to be able hold it all in my head."

What Moorcock so casually refers to as his "earlier fantasies" belies the true importance of his creations. Moorcock's work has always been character driven; he took the norm for "sword and sorcery" and threw it out the window. The same stands true for any other genre that he's touched. According to the author, his work relies on not boxing himself in.

"I used to see writers burn out very rapidly. You know, they'd have a good career up until about twenty-five, and then they'd just repeat themselves from then on. I didn't want that to happen to me. One of the reasons for this "burn-out" that I saw was often very quickly writers become self-protecting. They stop going out. They stop getting new information. It's very easy to stay inside and essentially just be there with your fantasies, especially if you're slightly reclusive to begin with. You start just getting into this loop," Michael saw all this and took steps to protect his own creativity. "One of the things I decided to do is that I had to keep active. I had to go out and let things happen to me and go to foreign places and not be too well protected. There was actually a conscious, deliberate choice of lifestyle to make sure that I didn't turn into a couch potato or self-repeating author. "With the variety of his work, Moorcock has definitely stayed away from repeating himself.

## HITTING THE NAIL ON THE HEAD

The diversity in his work has helped Michael Moorcock to turn the concept of fantasy in a new direction by adding characters with infinite depth and personality. Out of all of them, he has some difficulty picking his favorites, though. "I do like them all, and, in a way, I feel slightly guilty by picking one out because the others are going to think 'hey, what about me?' It's also difficult because I've got so many different kinds of books and obviously some of them haven't anything to do with fantasy at all.

"I think my favorite is still Elric for the fantasy characters. I can still get a lot more out of Elric. I can still consider writing new Elric books and not be horrified by the notion." The affinity for Elric's hunting since he was the first kind of "Elric was first. I mean essentially the Eternal Champion was first, but that work wasn't actually published. The short story that was the basis of that wasn't published until after some Elric stories were published. Elric, Hawkmoon, and then Corum. Of the main characters, that's exactly how it went." As far as picking his favorite book, "My favorite isn't a fantasy at all. It's **Mother London**," says Moorcock, "which is my favorite because it is my most celebratory book. I got a bit tired of doing gloomy books in which everybody died. I really did want to write something that had a happy ending, a legitimate happy ending. Of my fantasies, **Glorianna** is probably my favorite. It's my most ambitious, and I think it's my most successful."

Along with the characters, the concept of Good (Law) versus Evil (Chaos) also took a new twist in Moorcock's world. "I really do believe that Law represents will to order and makes things predictable for ourselves, and Chaos is our creative element, which actually makes it possible to think of better ways of making ourselves secure. Either out of balance is too much. In politics, I see Law as being the right and Chaos being the left. Both have something worth saying and represent human impulses which I think is important. They represent certain human needs, so the ideal is to find an equitable balance. I mean it's pretty dull on that level and I turned it into adventure fiction and dramatic figures and all that sort of thing."

The uniqueness of his creation and his characters allow Moorcock to explore the concepts as little or as much as he chooses. "There is a strong symbolic and metaphorical element to it which isn't explored much in say the **Elric** books, but it's far more explored in



"I'm always in trouble with publishers. All they want is an Elric book of the kind that I wrote in 1963."

the **Cornelius** books. "Others have taken Moorcock's concepts, but without the success. "It's become corrupted within the genre, the stuff that I kind of started has now become a bunch of sort of ugly-looking brutes with funny helmets. That was never what I intended it to be. It (Chaos) was all supposed to be something very attractive, as attractive as Law, and that's why the balance was there."

### THE DEAL WITH WHITE WOLF

Here's a happy bit of trivia for you: White Wolf Publishing took their name from Moorcock's most famous creation, Elric. It was only natural that when the time came to collect the enormous volume of Moorcock's work, White Wolf publishing would handle the chore. At this point, there are five collections as well as one anthology, all centering on the worlds of Moorcock. "I went around to a few New York publishers that I know, and they all got frightened because it (the collections) involves such a vast financial investment to them and they would think 'I don't know.' I was sort of fed up with New York (who isn't)". I had it in mind that if I could find an independent publisher with decent distribution I would rather go with them. Out of the blue came White Wolf, who based their name on Elric, so there was already kind of a sentimental attachment. We discussed it, and on the shake of hands agreed they should be my main publisher, which they have been since."

With the collections comes the re-working of the books and stories. "These collections are based largely on the British revisions I did in the early nineties, but those have further been revised as things have come up. Moorcock also needed a little help when it came to this project; John Davey, the man who runs my fan club, is also my bibliographer, and he's also obsessive enough to read all these books and know what's going on. I work with him, and if there are things that he feels could do with a bit of work, he draws them to my attention. If I started reading each book with revision in mind, I'd revise them so heavily they wouldn't be readable. With some of the books, in particular **Nomad of the Time Streams**, I actually rewrote that extensively, and there's something like 20,000 words extra in there. The third book in that series was, I thought, awful and needed work. Where I really have a strong feeling about a book not being up to standard, then I'll put that amount of work into it, but others are just kind of modified tuning."

### MOORCOCK HEADS BACK TO COMICS

If you've been a comic fan for awhile, you may be aware that Michael is no stranger to comics. Elric appeared back with Conan and First Comics adapted most of his creations and books into comics back during the early and mid 1980's. Now Moorcock and Elric are heading to Topps, and they're bring along a little help. "I Craig Russell wanted to do **Stormbringer** for years and this was one of his kind of pet projects. Topps said they wanted something from him, so he decided to do it. In the meantime Neil Gaiman had written this story called something like "A Life Furnished with Early Moorcock," which appeared in **Tales of the White Wolf**. So Topps decided that since Neil Gaiman's name was very big in the comic world, they would do this as a prelude. Craig's done the comic and now the whole thing is supposed to come out."

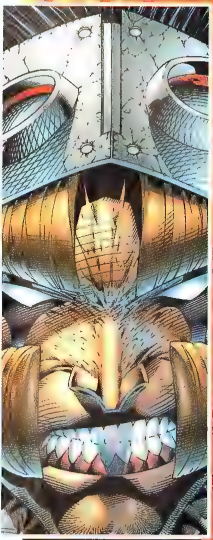
It doesn't end with Topps, though. "I'm supposed to be doing a comic for DC/Vertigo. This is a Cornelius comic they asked me to do, so I just gave them the whole works. They're using computer graphics, so we can do quite a lot of stuff. What I proposed to them is something considerably more complex, and I know it can be done, but then what starts to happen is a company like DC says 'well, when we said leading edge, we didn't mean this far over the leading edge.'"

With the White Wolf collections appearing regularly, fans both old and new, have a chance to check out Moorcock's world, a world that set new standards for genre writing, and one that is sure to enlighten the world you call home.■

# AVENGELYNE

# PROPHET

## The Comic Book



WHERE ANGELS AND PROPHETS FEAR TO TREAD

ROB LIEFELD MIKE DEODATO JR. ROBERT NAPTON

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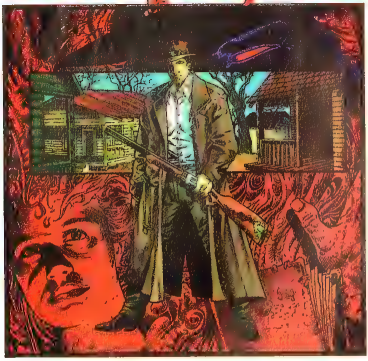
MAXIMUM COMICS

Joe Lansdale is a writer with a tremendous body of work. He has well over a dozen novels available, collections of short stories he's edited, and scripts for comics and animation. His subject matter is often grim, sometimes horrible, in motifs as varied as hard crime, the American West, and even creeping horror. His new mini-series for DC/Vertigo, **Blood and Shadows**, combines all of this into an amazingly compelling story. Joe was kind enough to talk with **FAN** about his writing and the reasons behind it.

Joe Lansdale Interview by Aldyth Beltane

# have pen, will travel



**FAN: How did you decide to expand your writing to include comics?**
**Joe Lansdale:** I've always liked comics, so it really wasn't something that was unplanned. I'd always hoped to get into comics, ever since I was a child. I think Batman comics had a lot to do with me being a writer in the first place, it wasn't the only influence, but it certainly was a big one. I loved comic books so much that I used to try to draw my own comics and write them. In fact, doing that, I decided that I liked the writing better than the art, and so one thing kind of led to the other.

**What was your first work in comics?**
Actually it was **Blood and Shadows**, but it's been around for so long being drawn that it's coming out much later. But the first work of mine to appear was either **Jonah Hex: Two Gun Mojo** or an adaptation of an **Andrew Vachss** short story for **Hard Looks** from Dark Horse Comics.

**And then Dark Horse also released By Bizarre Hands?**
Those were stories of mine that were adapted by other people. Also they did **Dead in the West**, a novel of mine.

**How were you approached about writing Jonah Hex?**
**Stuart Moore** over at DC called me, and he just got to talking with me about Jonah Hex and about **Tim**

Truman, who I was a big fan of. And Tim and I wanted to work together, and Jonah was one of my favorite characters of all time. It was one of those magnificent coincidences.

**Your treatment of Jonah was not so much revisionist as it was taking the original elements of the character and the circumstances, then exaggerating them to cinematic proportions. And you also worked Jonah Hex into a *Batman Adventures*.**

Yeah, the animated episode! They wanted to do that, and I think that they may have even come up with the idea primarily for me, 'cause I had already written two episodes for them. They called me and said "We want to do this Jonah Hex one. We've got a general storyline, do you think you can make something happen with it?" I said sure, because I love doing that, it was a lot of fun.

**It was a great episode. So now give us some information on the Blood and Shadows miniseries.**

Mark Nelson and I wanted to work together, and DC wanted us to work together. And I had wanted to get into comics anyway, so I was fortunate enough that I fell into it. And DC was interested in me because of my short stories and novels, so we got together. I had a character called God of the Razor that I had written about in a novel called **The Nightrunners**, as well as a short story called "God of the Razor," and I believe that I had already written a Batman novella at the time called **Subway Jack** that had God of the Razor in it. So I said "This is a chance to take one of my characters and intertwine and weave it. This is a creator-owned project.' So Mark came down and visited with me, and we kicked it around a little bit and decided we would take the things that we really enjoyed, which were film noir, westerns, and science fiction, and blend all these with horror elements. My character, God of the Razor, was a kind of demon from the dark side.

**One thing that's impressive about your work is that you never glamorize the brutality...**

It's one of the reasons that, especially with the earlier stuff, when I'd be lumped in with the splatterpunks, it really bothered me. Not because all the writers were doing something I wasn't, some of them were doing good work too, but it seemed to signify to me books about violence for violence's sake. Like 'Oh, look how neat we can make this,' and I was doing in my own poor way some kind of statement, or trying to, as well as write an entertaining book. And I think that's one reason that, later on, my books changed, they were about darkness, but they became less graphic. Not because I minded using graphic things. Not because I didn't think they had their place. But because I didn't want to be misconstrued in what I was doing, because there became so much material out there like that, and really, their only intent was the graphic elements.

**That's something that the comics industry is having to deal with right now, too. They push the envelope where violence and sexuality is**

**concerned, but they don't realize that there has to be a conscience involved too.**
I've actually read some stuff that was without conscience that I actually thought was pretty good from an artistic standpoint, and I appreciate it on that level, but on another level, enough of this is enough. You have to draw the line somewhere and say let's move on, let's do something fresh, let's do something that has meaning. It's alright to shine a light on violence, but like I said in one of my introductions, if you do it too much, it's like you're hanging out with all the nasties all the time, and it loses it's impact. So you do what you do to give it impact, but when other people start using it just as a device, it's time to move on. It lessens your message doing it that way because too many people misconstrue it with the other things.

**In one of your afterwords you wrote that one of the places that you found your voice, or your direction as a writer, is from a paper that your wife wrote on the human capacity for violence.**
That's right. She wrote for her criminology class, and I remember "The Anatomy of Human Destructiveness," I believe by Eric Fromm, and it was a marvelous but very frightening and disturbing book. It disturbed me so bad that, for a period there, I wrote about the dark stuff, not out of any love for it, but almost out of a fascinated fear of it. I think it was the first time that I began to realize that the world wasn't fair, and it scared the hell out of me! So that reflected itself probably in my first three books and a handful of short stories. The stuff I do now is so different. It's hard to relate sometimes to that writer in his twenties or early thirties.

**But there's still that "social consciousness," though that almost sounds trite, even in the more recent things.**
Oh, that's never gonna go away, that's there for me! But I'm just using it with a less graphic intent. I'm still not afraid to shine a light on the darkness, I'm not afraid to be graphic, I'm not afraid to write about characters that aren't necessarily cozy and warm and toasty. But on the other hand, I changed the tone but not the direction. Racism is something that really bothers me, and it's sort of a backbeat to a lot of my stories and novels.

**You not only attack the pronounced forms of racism, but you also address the everyday slanders that people often don't realize that they're putting forth. Like the situation in Blood and Shadows when Chet Daly realizes that, if he had known that Ida was black when he'd met her, he would never have thought of her.**
Yes. I think that that's a very honest and true consideration that someone of that era would have.

**Regardless of who the person is inside and what they might be able to share. That was a strong moment in the book, and probably Chet Daly's last moment of peace.**
I think I enjoyed doing that comic not only because it was fun to explore noir and western and the futuristic stuff, but to also make a few social points, at least with a little 's.' We did the best we could to make it have some kind of bite, and not just be another comic book!

**Blood and Shadows is going to take place in different periods?**
There are four issues, and it starts in 1946 in a little east Texas town. It goes backwards then through a diary into the past, to the Western era. Then it moves in time to the present, and then forward to the future. I covered a lot of ground in four issues, but they're pretty long, 48 pages. I'm real proud of it. I may have gotten a little bit cleaner at writing comics since that time, but I still somehow feel that this is the best comic work I've done.

**You seem to be one of a handful of people who primarily write novels but have been able to translate into comics with ease.**
I think it's because comics led me to books more. I always read. I learned to read as a very little kid, and I learned a lot through comics. Comic books taught me a sense of story, pacing, and color, and the feeling of pure excitement and sense of wonder. I've tried not to lose that.

**What do you enjoy reading? What were some of your early influences?**
My earliest influences were a lot of the ones kids have, fairy tales, **The Iliad**, I loved **The Iliad**, which is strange for a kid, but I loved it! I loved comic books, of course, Batman in particular, but I liked all the DC comics. Then when the Marvel comics came out, I read some of those, but, even though Marvel went through a period where they were much better than DC, it was always the DC characters always stuck with me. I read Edgar Rice Burroughs. In fact, I finished a Tarzan novel that he wrote and didn't finish. They hired me to go in and do that, which was great fun! And I read Robert E. Howard, all the horror writers, Edgar Allen Poe. The usual suspects. Mark Twain was also a big influence. When I got older Flannery O'Conner was a big influence and Hemmingway as far as the style, more than the story or content. A number of Gold Medal writers who wrote Gold Medal crime stories in the '50's and '60's. Tons and tons of people. I guess Flannery O'Conner was my favorite writer. And my favorite book is **To Kill a Mockingbird**.

**In your books, there's a feeling of that Lovecraftian creeping horror, of things coming out of the dark, and you're not sure just what they are...**
I like to think that's true.

*Joe Lansdale's **Blood and Shadows** will be out beginning in January. He also has another **Lone Ranger** series coming out in '96 with what he describes as "marvelous, interesting art" by Ted Naifeh, and one more **Jonah Hex** miniseries, with an artist to be announced.* ■

# BY THE 1234567890 NUMBERS

## JOHN BYRNE BY RUTH MORRISON

In general, John Byrne plots, pencils, scripts, letters and inks comics books. But which does he do first? "All of it," he chuckles.

"My stories all start with a snippet of TV news or a piece of a magazine story," Byrne explains. "These bits float around in my head until they stick to a character or arc I'm doing. Sometimes I have a very clear idea of where it's all going to end up—and yet it does not end up there.... I actually prefer it when that happens."

**Break it Down Into Increments...**

"I have to have a 'fix' on the character," says Byrne. "That's the first thing. That leads to the stories growing, which leads to finer details, which leads to visual 'bits' and actual page layouts. Drawing is less important than the 'internal' stuff; I have to know who the character is before I can draw them.

"All of my books are story driven, and all my stories are character driven," Byrne says. "I start with 'Who is doing what to whom and why?' and eventually reach the 'insert super villain here' part.

"Once I have enough bits and pieces, I begin to shuffle them into some kind of sequence, to suggest the direction for the story arc as a whole. Once I get complete stories, I begin to shuffle them, deciding which one should go where....I'd say that was my second step," Byrne explains, "Getting all the pieces to form a chronological whole and then working out a complete story arc. Once I have a story sequence, or arc, worked out, I begin to think beyond that, so I can pepper my story with hints of what lies beyond.

"And I usually make notes for myself," adds Byrne. "Something short and pithy describing each issue, then flesh it out as I script. I write a couple of versions of each script, usually, updating and fiddling as I go along. Kupperberg (Byrne's current editor) and I usually chat it out before it gets to paper. Then I send the script to him for approval.

"I only recently started doing this," says Byrne, referring to writing full scripts for himself. "With Superman, I just talked over the details with [Executive Editor Mike] Carlin and flew with what I had."

"My third step is to get the story pointed towards some kind of conclusion. From there, I write it, I draw it and then I ask for money!"

Is it really that easy? For John Byrne, a twenty year comic book veteran and the most prolific creator currently in the business — yes.

"I write a full script before I begin penciling," he says, "and I formulate the graphics as I write the dialogue. I usually see the pictures concurrent with the dialogue taking form. And I try to avoid using the same pose over and over again. A

lot of artists do sort of a rubber stamp. They have one running pose; one flying pose. I try to avoid that.

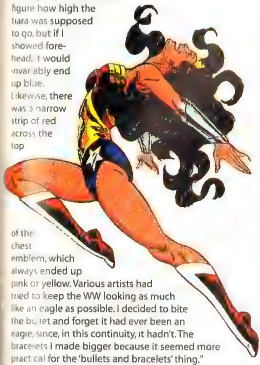
The placement of the panels on a page is important," he states, "as is their shape. The shape and position of the panels on the page represents, to me, the movement of the camera. So a long panel what I call a 'flapjack' panel, suggests a pan, while a sequence of panels can be a tracking shot. A full page splash is sometimes a close-up, sometimes a dramatic pull-back. "Every page begins as a whole in my head," Byrne adds jokingly.

**Making Wonder Woman Easier to Draw?**

Byrne recently began a run on Wonder Woman. The first thing that he did? Redesign the iconic character.

"When one assumes the reigns of an established book, like Wonder Woman, it can be simultaneously hard and easy. Easy because there is a lot of stuff to draw upon, hard because there can be too much stuff. The 'new look' for Wonder Woman," Byrne explains, "comes from two places—small mechanical problems I've always had with Wonder Woman and being a lazy artist.

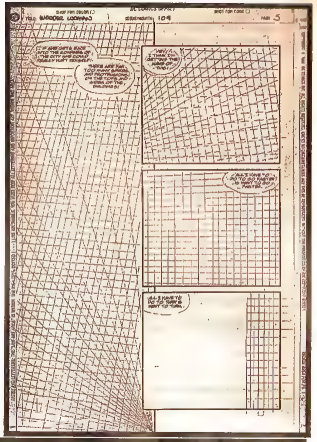
"The mechanical problems were mostly in the coloring or the separations, to be more precise. Whenever I drew Wonder Woman in the past, I could never figure how high the tiara was supposed to go, but if I showed forehead, it would invariably end up blue. Likewise, there was a narrow strip of red across the top of the chest emblem, which always ended up pink or yellow. Various artists had tried to keep the WW looking as much like an eagle as possible. I decided to bite the bullet and forget it had ever been an eagle, since, in this continuity, it hadn't. The bracelets I made bigger because it seemed more practical for the 'bullets and bracelets' thing."

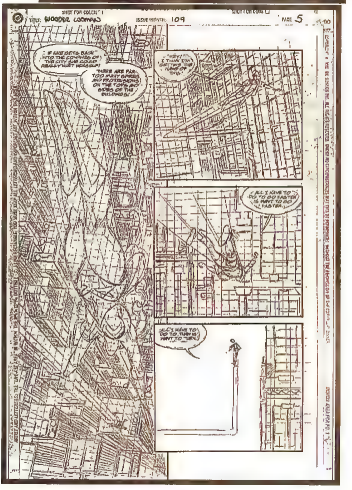


"As to the lazy artist," Byrne continues, "I made her costume easier to draw. I figured, heck, if I have got to draw this fifty times in an issue, I want it as simple as it can be. So I formalized the WW and cut the stars down to 2. This also eliminated the problem of a star always ending up RIGHT where I didn't want it."

Byrne also reintroduced the character of Wonder Girl, with this page containing "some hints as to what Wonder Girl's costume' will look like," Byrne reveals. "I'm planning on having Cassie wear basically modified street clothes instead of spandex."

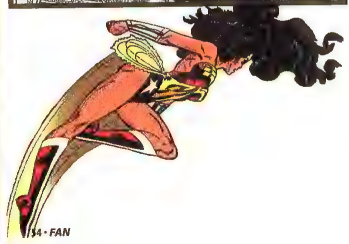
On this page, the action centers on Wonder Girl learning to fly. The future Wonder Girl, Cassie Sandsmark, is trying out the Sandals of Hermes," Byrne explains. "Diana expected Cassie to sort of bob around, but Cassie got rambunctious, and the next thing Wonder Woman knew, Cassie was 3000 feet up. Then she was diving. That's where we pick up on here. Cassie is crash-diving straight down toward Gateway City—and, at the last moment, getting the hang of the sandals and learning to maneuver with them."

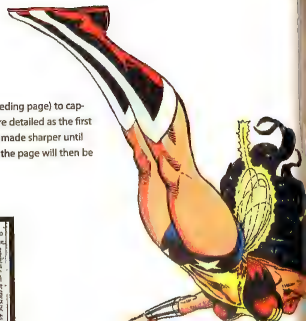


**Beginning** with initial perspective sketches and voice bubbles (preceeding page) to capture the necessary feeling of depth, the penciling page becomes more detailed as the first character images appear (preceeding page) and then those lines are made sharper until the page comes into focus (this page). Once the inking is completed, the page will then be colored and seen asit will in the comic book itself (facing page).

WONDER WOMAN
IF I AM JUSTIN, BLOCK INTO THE CONTINUUM OF THE MULTIVERSE, THEN WHO AM I?
THERE ARE AN INFINITE NUMBER OF POSSIBILITIES AND PROBABILITIES AND I'M ONLY ONE OF THEM. SO I'M NOTHING!
HEY! I THINK I'M STANDING ON SOME OF THEM!
AS I CLIMB HIGHER, I'M NOT SURE WHETHER I'M GOING TO FALL OR JUMP.
ALL I HAVE TO DECIDE IS WHICH WAY TO GO.





In terms of the focus here, though, Byrne states, "The emphasis on this page is the vertiginous drop Cassie is experiencing. So there's an extremely tight perspective and Wonder Woman zooming down and away from the viewer. I wanted to create two things: speed, and a sense of constriction, of the closeness of the city. The two most important elements, then, are Cassie's speed and the tightness of the city around her.

"I knew this page would need that vertical 'grabber' on the left side. I wrote the scrip with a shot like this in mind."

Anything on this page that Byrne is especially proud of? "All of it," Byrne exclaims. "I like Cassie's body language in panels one and three especially. I picked the angles on Cassie to emphasize her awkwardness. She is basically 'standing' on the sandals—her feet are not gracefully pointed out behind her as Diana's are. Then I filled the panels with lots of lines to emphasize the claustrophobic nature of the city. And I tilted the horizon slightly in panel two to suggest the buildings 'leaning in' on her. With the buildings, some of it is free-hand and some straight-edge. If a line is more than an inch or so long, I use a straight edge."

Don't be looking for the skyline to resemble anything you've seen before, though—these buildings exist only in the mind of John Byrne.

But reference is not part of the Byrne way. "I always felt reference could be a trap," he confesses. "I would struggle with something until I got it to work for me and learned how to draw it, and then I would remember how I did it for the next time. I admit that Wonder Woman's face started as being She-Hulk's face. But She-Hulk had a great face. Diana has grown away from that."

**The Byrne Method**

His usual routine? "Lay out the panel shapes; paste in the dialog, pencil the balloon shapes; pencil in the perspective grids; pencil the figures and rough in the backgrounds, keeping it tight only where necessary (faces, etc.); ink the balloon borders; ink the figures free hand; ink the backgrounds, some free hand, some ruler; erase the pencils, spot the blacks and fill in the guns.

"When I'm penciling for someone else to ink," Byrne qualifies, "I put every line, every shadow, every subtle nuance on the page. When I'm penciling for myself, I do bare-bones balloon figures and perspective grids. I pencil because I'm not that good. I'm not that secure. Pencils can still be erased." ■

IF SHE GETS BACK INTO THE CONFINES OF THE CITY, SHE COULD *REALLY* HURT HERSELF!

THERE ARE FAR TOO MANY SPIRES AND PROTRUSIONS ON THE TOPS AND SIDES OF THE BUILDINGS!

HEY! I THINK I'M GETTING THE HANG OF THIS!

ALL I HAVE TO DO TO GO FASTER IS WANT TO GO FASTER.

ALL I HAVE TO DO TO TURN IS WANT TO TURN

9

A TERU - SAMS BUILDING

TODAY - MORE BACK PART OF PASSED TWIN RETAIL BLOCK

# GET A PIECE OF THE ROCK

## *FAN talks enviromental blues with Concrete creator Paul Chadwick.*

BY BENN RAY

### AN ANIMAL-TESTING-FREE MINI-SERIES

Paul Chadwick's new **Concrete** miniseries, **Think Like A Mountain**, from Dark Horse's Legends imprint, tackles a hefty issue: the environment. Yeah, yeah, most of us are sick of hearing about the thinning rain forests, ozone depletion, and the Greenhouse Effect (would it be a bad thing considering the brutality of the Winter of '96?). Paul, however, takes a well-worn issue and gives it a new spin while remaining true to the character and environmental concerns. **Think Like A Mountain**, despite the environmental overtones, remains first and foremost, an exciting adventure story.

The series features covers by Geof Darrow and, in keeping with the spirit of environmentalism, is printed on recycled paper. So, after reading this series, keep in mind that if you want to read other **Concrete** stories, and I know you're going to want to if you haven't already, all of the back-issues of **Concrete** are in print in trade paperback collections.

Next year, look for a **Concrete** miniseries that retells the big hunk of rock's origin from his own perspective and will, according to Paul, "incorporate the thinking that went into the movie script and will be a little different from the earlier origin readers have seen."

And environmentalists can take heart: no animals were killed in the production of this comic, though Paul does mention, "I thought about killing my dog, but that's another story."

### MARK TRAIL

One of the first things you might notice about the new **Concrete** series is what I like to call the Mark Trail cataloguing of animals. Each time a creature appears, its name is listed in small letters next to it, just like in the **Mark Trail** comic strip. According to Paul, however, "I wouldn't say it came from **Mark Trail** so much as my love of nomenclature, just the beauty of specific names."

By giving the names of these animals, Paul is making them more important than just creatures appearing in the background. He is making them, although most only show up for a panel or two, characters in the story, which is very appropriate since the main theme of **Think Like A Mountain** is protection of the environment. While many superheroes run around in tights fighting the personification of evil (also in tights), what makes **Concrete** so unique, especially in this series, is that you have a human mind that has been placed by aliens inside a slab of humanoid-shaped concrete to battle the evils of an industrial, consumer-based society.

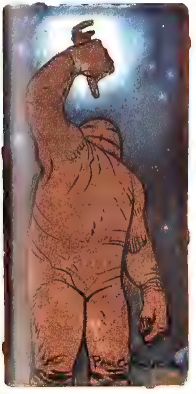
### THE MONKEYWRENCH ANGLE

Left at home alone, with all of his friends out of town, Concrete spends his time pondering the state of the world and feeling sorry for himself. Although not quite indulging in self-pity, according to Paul, "Concrete is a depressive with plenty of good reasons. Part of the story is examining what lifts a person out of that, and often it's a sense of purpose and even danger shared with other people. It's the sharing part that's important. That's what gets you out of your own head and your own misery." And what gets Concrete out of his own head

(short of a jackhammer) and misery is a group of Earth-Firstlers who solicit his help. Although unwilling to help due to the potential problems of being associated with this fringe radical environmentalist group, Concrete eventually agrees to accompany them on a trip to stop logging in a remote and beautiful area in Canada. And even though he refuses to take part in any monkeywrenching (illegal acts of vandalism committed towards those attacking nature—for example, spiking trees and damaging logging machinery), he does agree to write an article on the group. Once he gets out on the frontlines, however, his attitude begins to change. Concrete won't be committing simple acts of "civil disobedience, but he'll be monkeywrenching up to his elbows," says Paul.

By having his main character, a comic book hero, participate in monkeywrenching, it appears as though Paul Chadwick, comic creator, advocates civil disobedience. He explains, "I think laws eventually are the final part of a process of social change. The early part, and necessary part, is confrontation, and there's nothing like civil disobedience to create confrontation. It can't all be done in quiet persuasion and lobbying and letter writing. There needs to be a dramatization of the issue where people that disagree face each other down. I'm not saying it has to be violent, but it has to be a confrontation."

Gone, it seems, are the simple days of sit ins, love-ins, sleep-ins, and other-ins. The tricky thing is, when dealing with an issue people feel strongly about, there is the tendency to become over zealous, like pro-lifers blowing up abortion clinics or killing doctors. Where do you draw the line? According to Paul, "Certainly no human being should be hurt. A large contingent of Earth-Firstlers think that not even property should be hurt, but there's also the monkeywrenching contingent, like the people Concrete gets involved with, who see destroying logging equipment and road building equipment as defense of the natural world. I'd be far too uncomfortable to do any of that myself unless I was in the position Concrete is in. I can see their point in certain cases."

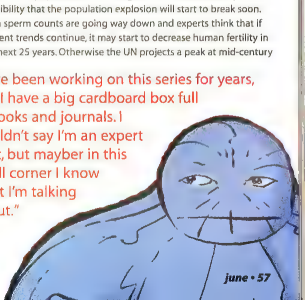


### SYMPATHY FOR THE RADICALS

By aligning his character with environmental radicals, Paul clearly tips his hand on his own personal stance of the subject. "As you read the series, you'll find my sympathies lie very much with the Earth-Firstlers," he admits. He is very concerned with the Earth and sees the nuclear infrastructure as one of the biggest threats, pointing out "I don't think Chernobyl was the last disaster that's going to happen. Just before Cuba shot down those [American] planes, there was a bunch of Americans, including Robert Kennedy, Jr., trying to talk Castro into putting his nuclear plant on-line. Maybe it already is; it's the same technology imported from the Soviet Union. God, can you imagine what would happen if Chernobyl happened a couple hundred miles south of Miami? Virtually every child in the Ukraine is at risk for Leukemia if they don't have it already."

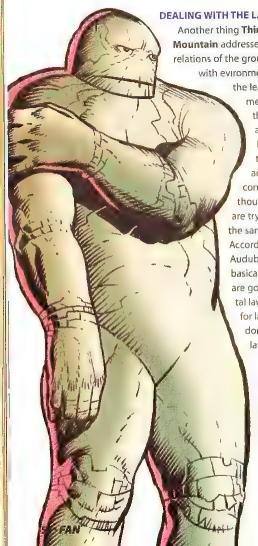
Another current problem that Paul sees threatening the environment is overpopulation. "As far as general trends, there may be a possibility that the population explosion will start to break soon. Even sperm counts are going way down and experts think that if present trends continue, it may start to decrease human fertility in the next 25 years. Otherwise the UN projects a peak at mid-century

"I've been working on this series for years, and I have a big cardboard box full of books and journals. I wouldn't say I'm an expert on it, but mayber in this small corner I know what I'm talking about."



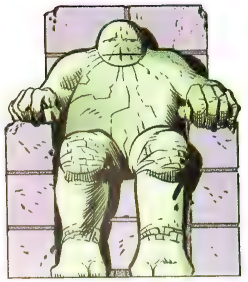
of about 10-14 billion people. We have about 5 and 3 quarters billion right now, and even that's too many. I don't see how we can sustain even our current population at decent living standards without completely gobbling up every non-economic part of the biosphere and turning it into something that serves us." Ah, such are the ways of we humans.

So what can be done to prevent our own population from further decimating a planet that can barely sustain the nearly 6 billion people who currently inhabit it? Should people be discouraged from having large families? "I'm not real righteous about that," Paul states. "I certainly don't go up to people with lots of kids and say 'shame, shame, shame.' The fact is, if every woman on this planet had access and knowledge of birth control, they could space out their children by choice rather than chance, and there really wouldn't be a population explosion. In parts of Africa and Asia, women have child after child after child, and they die very young after this exhausting decade and a half or two decades of child bearing. That's no life, that's nothing anybody would choose. I think that it's general consensus among people interested in the population issue that making birth control available to women, and also raising their status somehow so that they can make family choices and economic choices, is the key to curbing population growth. It's not so much convincing people to have smaller families, because some people choose to have smaller families when it's tough to raise big families, and it's getting tougher and tougher to raise big families. We're in an increasingly unstable world economically."



### DEALING WITH THE LAW

Another thing **Think Like A Mountain** addresses is the political relations of the groups involved with environmentalism. One of the leading environmentalist groups, the Audoban, disavows Earth-First! because of the illegal actions that are committed even though both groups are trying to achieve the same thing. According to Paul, "The Audubon position is basically 'the only tools are good environmental laws and respect for law, and to condone breaking the law in one area undermines our moral authority to insist on responsible compliance with good environmental laws.'"



"I loved all that brainwashing in Pocohontas. I love to see those values instilled in kids, and they grow up and implement them as they become adults… but I would never contend any Disney film was purely a good thing."

The problem Concrete has with sympathizing with a radical environmental group is not only will he be labeled an extremist, but there are also certain legal repercussions that come with going against the grain. Paul jokingly speculates at the possibility that this series might garner some unwanted FBI interest, "I'm wondering if I will receive any official attention after this series comes out."

### AN EARTH-FIRST! EDUCATION

Paul hopes that this new **Concrete** miniseries will not only entertain readers but inform them as well. "I think it will educate a lot of people about what Earth-First! and radical environmentalism is all about. It's important to note that monkeywrenching is strategic; it's not random vandalism to make yourself feel good, it's something you use only when everything else has failed and only when it will work, only when it will really save some forest or wilderness. I don't think anybody who reads the series carefully will go out and start putting sand in gas tanks for kicks, but if someone is as impressed with the commitment and bravery of Earth-First! as I am and gets involved in the movement, I'd be thrilled." ■

"I've only been a vegetarian since September, and I spent 38 years as a carnivore. What pushed me over the top was really health reasons, not the environmental reasons which are quite indesputable. Compare the amount of water it takes to grow all the corn to feed the beef that goes in one hamburger versus all the crops that could be grown and eaten directly and it's just amazing the resources we put into creating beef and other meats."

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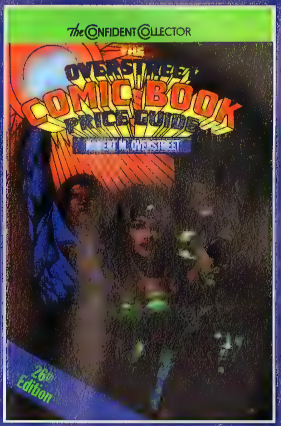


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# ANDY MANGELS' HOLLYWOOD HEROES

*Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in **FAN**, you'll be treated to more exclusive Hollywood news than you get in any other magazine.*

## ICE COLD, BABY

Batman and Robin, set to roll before cameras on September 1st, is causing no end of rumors in Hollywood, due to yet another change in the man behind the cowl. Val Kilmer has asked to duck out of the role so he can do **The Saint** for Paramount, but Warner has not released him from his contract. Meanwhile, director Joel Schumacher has asked hot **ER** star George Clooney to step into the batsuit for this and the fifth **Batman** film, and Clooney is hot to trot (especially with a $10 million+ paycheck). The rest of the cast stands as follows: Chris O'Donnell returns as Robin, and Michael Gough returns as Alfred. Alicia Silverstone (**Clueless**) will star as Batgirl, while Uma Thurman has been cast in the sexy role of Poison Ivy. Finally, Arnold Schwarzennegger—not Patrick Stewart—is in final negotiations to play Mr Freeze. If negotiations hit a snag, Bruce Willis will land the role. **Batman and Robin** will premiere on June 5, 1997.

## LOIS & CLARK

Surprises will abound for the season enders of **Lois & Clark** this May. By now, you know that Lois has regained her memory and plans to marry Clark. But in the penultimate episode, "Through A Glass, Darkly" (not to be confused with the May 6th **Highlander** episode with the same title), the wedding plans are once again disrupted when a mysterious pair of visitors to Metropolis set up a series of disasters to test Superman's powers. The identity of the visitors won't be revealed until the final season episode, "Big Girls Don't Fly," in which all will be revealed. Don't ask me for any clues though. Cast and crew members are not being given the entire script until filming time, and it's expected that several alternate scenes will be shot to keep the season closer a big secret!

## EMBRACE ME

Premiering in April is a new horror series from an unlikely producer. Aaron Spelling, master of prime-time soaps such as **Melrose Place** and **Beverly Hills 90210**, brings us **Kindred: The Embraced**. Set in modern-day San Francisco, the story finds that the city's underworld has five contemporary, sophisticated clans of vampires who live among the residents. The vamps maintain a "masquerade" to insure their safety from humans. Mark Frankel (Fortune Hunter) is Julian Luna, the powerful and lethal Prince of the City,

who rules the five clans and struggles to keep the peace between them.

San Francisco homicide detective Frank Kohanek (C. Thomas Howell of *The Hitcher* fame) soon finds out the secret of the Kindred and becomes a vampire hunter, until he is forced to strike a truce with Luna to keep the city safe. Complicating matters further is the love affair between Luna and Caitlin Byrne (Kelly Rutherford of *Brisco County Jr.*), who is the editor of the **San Francisco Times**.

The five Kindred clans break down as follows: the Torreadors are creative and artistic, and are led by Stacy Haiduk (*Superboy, SeaQuest*); the Ventrue are blue-blooded aristocrats, the oldest clan is the Nosferatu, who are subterranean and savage, and are led by Daedelus Nosferatu (Jeff Kober of *China Beach*); the Gangrels are bikers and rockers, and are led by Cash (Channon Roe of *My So-Called Life*); and the Brujah are the out-of-control mobsters.

If some elements of **Kindred: The Embraced** sound familiar, you might be a gamer. Much of the material is adapted from White Wolf's successful role-playing line, **Vampire: The Masquerade**. *Kindred* begins on Fox with a two-hour telefilm on April 2nd, and continues on for eight one-hour episodes every Wednesday, beginning April 3rd, at 9 PM ET.

## PREMIERE DATES

**April 19th:** Get ready to talk back to the screen as the big screen version of *Mystery Science Theatre 3000: The Movie* hits your cineplex from Gramercy.

**May 3rd:** Now on yet another announced release date *Barb Wire* should finally come out with both barrels blazing.

**May 14th:** Sony releases the first-ever video collection of that leather-clad cyberpunk dominatrix from MTV, *Aeon Flux*. The two-hour video includes all of the original shorts that appeared on **MTV's Liquid Television**, as well as four full-length episodes! Kewl.

**May 17th:** Warner's tornado-move *Twister* looks exciting from the trailers...what you can see of them. Also Universal's *Flipper* hopes to take your wallet for a swim.

## NEXT MONTH

The new Fall Cartoon Schedules were supposed to run this month, but we ran out of room because of all the "Sweeps Month" listings. So, expect a wealth of animated news next issue.

Andy Mangels also reports on **Star Wars** for **FAN** (see **Star Wars Futures**). He was the writer of **Star Wars: The Essential Guide To Characters** (Del Rey) and is the writer of the upcoming **RE-MAN** on-line comic series for MicroSoft Network.

## UPCOMING ON TV

Many of the dates were scheduled at press time and may change.

| SERIES | TITLE | AIR DATE | TIDBITS |
|---|---|---|---|
| LOIS & CLARK (ABC) | When Irish Eyes Are Killing | April 21 | return: druids attack |
| | preempted | April 28 | |
| | Through A Glass, Darkly | May 5 | more wedding disruptions |
| | Big Girls Don't Fly | May 12 | A wedding? Season finale! |
| DR. WHO (FOX) | Dr. Who | May | Tuesday night telefilm |
| SPACE: ABOVE & BEYOND (FOX) | R&R | April 21 | 58th goes on leave |
| | Stardust | April 28 | battle plan enacted |
| | unknown | May 5 | penultimate episode |
| | unknown | May 12 | season finale |
| SLIDERS (FOX) | Obsession | April 19 | |
| | Invasion | April 26 | |
| | Post Traumatic Slide Syndrome | May 3 | our so-called lives |
| | Ranger, Poacher | May 10 | |
| | Great Fellows | May 17 | mobsters rule |
| X-FILES (FOX) | Oubliette | April 19 | return |
| | Avatar | April 26 | |

# UPCOMING ON TV

| | | | |
|---|---|---|---|
| **THE SENTINEL** (UPN) | Night Train | April 17 | |
| | Rogue | April 24 | written by Howard Chaykin |
| **NOWHERE MAN** (UPN) | Father | April 22 | rerun: Tom's dad |
| | Zero Minus Ten | April 29 | |
| | Marathon | May 6 | |
| | Callaway | May 13 | |
| | Finale | May 20 | season finale |
| **STAR TREK: VOYAGER** (UPN) | The Thaw | April 29 | frozen planet=popsicles |
| | Symbiogenesis | May 6 | |
| | Resolutions | May 13 | |
| | Basics Pt I | May 20 | |
| **STAR TREK: DS9** (SYN) | Shattered Mirror | April 22 | |
| | The Muse | April 29 | |
| | For The Cause | May 6 | |
| | The Healing Touch | May 13 | |
| **BABYLON 5** (SYN) | A Late Delivery From Avalon | April 22 | |
| | Ship of Tears | April 29 | |
| | Interludes and Examinations | May 6 | |
| | War Without End Pt I | May 13 | Sinclair and Babylon 4 |
| | War Without End Pt II | May 20 | time travel |
| **HIGHLANDER** (SYN) | Methuselah's Gift | April 22 | Crystal gives eternal life |
| | The Immortal Cimoli | April 29 | an immortal magician |
| | Through A Glass Darkly | May 6 | secrets of the past |
| | Double Jeopardy | May 13 | the ghost of Xavier |
| | Till Death | May 20 | Roger Daltrey guest stars |
| **FOREVER KNIGHT** (SYN) | Dead of Night | April 20/21 | rerun: haunted house |
| | Jane Doe | April 27/28 | murder in the past |
| | Ashes To Ashes | May 4/5 | Lacroix's vampire daughter |
| | Francesca | May 11/12 | reincarnated vampire |
| | Last Knight | May 18/19 | series finale: Nick's fate! |
| **L.A.O. HERCULES** (SYN) | Protean Challenge | April 22 | |
| | The Wedding of Alcmene | April 29 | |
| | Centaur Mentor Journey | May 6 | |
| | The Power | May 13 | season finale |
| | The Fire Down Below | May 20 | reruns begin |
| **XENA: WP** (SYN) | Ties That Bind | April 22 | Xena in bondage! |
| | Altered States | April 29 | |
| | Greater Good | May 6 | |
| | Callisto | May 13 | |
| | Death Mask | May 20 | penultimate episode! |
| **THE WANDERER** (SYN) | No Bull | April 22 | Zach takes over town |
| | Everybody Must Get Stoned | April 29 | ancient key helps lovers |
| | A Dragon By Any Other Name | May 6 | Adam helps gambler |
| | See No Evil | May 13 | Adam goes blind |
| | Waste Not, Want Not | May 20 | environmental catastrophe |
| **DUCKMAN** (USA) | Planet Of The Dopes | April 20 | aliens kidnap Ajax |
| | Aged Heat | April 27 | Grandmama goes psycho |
| | They Craved Duckman's Brain | May 4 | Duckman's cure for cancer |
| | The Road To Dendron | May 11 | On the road to Sahara |
| | Color of Naught | May 18 | rerun: King Chicken |
| **TALES FROM THE CRYPT** (HBO) | Fatal Caper | April 19 | Bob Hoskins directs & stars |
| | Last Respects | April 26 | magic monkey paw |
| | Slight Case Of Murder | May 3 | |
| | preempted | May 10 | preempted |
| | Escape | May 17 | |
| **THE OUTER LIMITS** (SHO) | From Within | April 28 | parasitic worms attack |
| | The Heist | May | Militia hijacks alien |
| **POLTERGEIST: THE LEGACY** (SHO) | Unnatural | April 21 | strange Irish sepulchre |
| | The Sins of the Father | April 28 | abused boy rescued |
| | The Twelfth Cave | May 3 | curse of Dead Sea scrolls |
| | Doppleganger | May 10 | evil Egyptian ghost child |
| | The Tenement | May 17 | slum lord has haunted bldg. |
| **X-MEN** (FOX) | | some of the 10 unaired episodes may air in May | |
| **SPIDER-MAN** (FOX) | | some new episodes may air in May | |
| **GARGOYLES** (SYN) | Future Tense | April 25 | new episode #56 |
| | The Gathering Pt 1 | April 28 | new episode #57 |
| | The Gathering Pt 2 | April 29 | new episode #58 |
| | Vendetta | May 1 | new episode #59 |
| | Turf | May 6 | new episode #60 |
| | The Reckoning | May 7 | new episode #61 |
| | Possession | May 8 | new episode #62 |
| | Hunter's Moon Pt 1 | May 13 | new episode #63 |
| | Hunter's Moon Pt 2 | May 14 | new episode #64 |
| | Hunter's Moon Pt 3 | May 15 | season finale! |

# Pictures that move

## THE BIRDCAGE
MGM/UA, R

You wouldn't think a remake of a 20 year old foreign film would have so much going for it a great script (updated well for the 90's), a restrained Robin Williams, a fantastic supporting cast, and unlike most other movies that call themselves comedies, humor.

*Above: Brainerd Minnesota Police Chief Marge Gunderson (Frances McDormand) takes aim ata fleeing suspect in Fargo. Left: Car Salesman Jerry Lundegaard (William H. Macy) discovers that even the best laid plans canbackfire*

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*Robin Williams and Nathan Lane in MGM/UA's* ***The Birdcage.***

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Williams, believe it or not, plays the straight-man (so to speak) to Nathan Lane's over-the-top drag queen in a tastefully tacky Forida night club. Williams and Lane, as Armand and Albert, play the happily gay couple who must entertain the parents of Williams' son's fiancé, one of whom, wouldn't you know, is a very conservative U.S. senator. Elaborate plans are constructed to fool the senator and his wife, and, well, I won't tell you what happens, but you'll enjoy it. With Mike Nichols directing a cast like this, you just know this is going to be an entertaining film, and there are really no disappointments, not with the cast, pacing, or direction itself. I can't remember the last time I laughed so much in a movie theater.

—Christopher Woodward

## FARGO
GRAMERCY, R

When brothers Joel (director/screenwriter) and Ethan (producer/screenwriter) Coen put their heads together to craft a reality-based film, this is the result: a masterpiece. A desperate car salesman (William H. Macy) in Minneapolis hires a couple of thugs (Steve Buscemi and Peter Stormare) to kidnap his wife in order to collect the ransom from his father-in-law (Harve Presnell). However, as these things usually turn out, something goes wrong. The thugs end up shooting a state trooper and a couple of innocent bystanders in the process. This, unfortunately, attracts the attention of the pregnant local police chief (Frances McDormand). As she moves slowly but

surely towards unraveling the case (evidently folks in the mid-West like to take things slow), the plan fully disintegrates. Wonderfully acted, beautifully filmed, and intelligently written, **Fargo** is everything a great film should be. If there was a talking pig in it, it would definitely get an Academy Award nomination.

—Benn Ray

slowly losing her identity with truly funny segments of Hollywood blaxploitation productions. The end result is the best film Lee has made in years. Great cameos by Madonna, Quentin Tarantino, John Turturro, and Ron Silver only help to solidify this production. If only there was a talking pig in it....

—Benn Ray



*Theresa Randle as "Girl 6" in Spike Lee's new film.*

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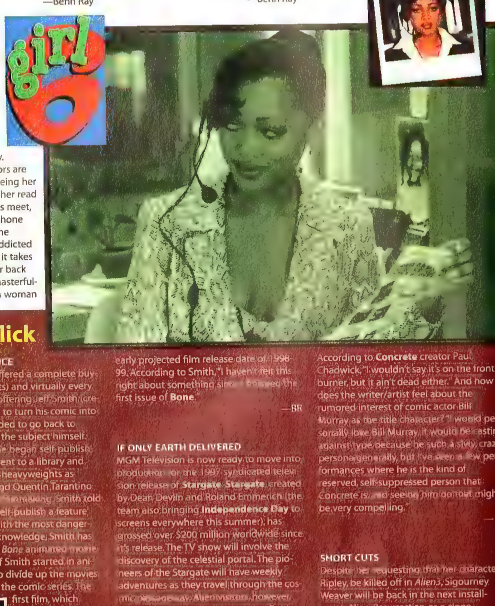
## GIRL 6

FOX, R

No one said being an actor/actress was ever easy, and Spike Lee's new film proves it. Girl 6 (Theresa Randle) is a young actress trying to make it in the big city. Unfortunately, directors are more interested in seeing her breasts than hearing her read lines. So to make ends meet, she takes a job as a phone sex operator. When she becomes strangely addicted to her Ma Bell affairs, it takes a real sicko to put her back on track again. Lee masterfully fuses the story of a woman




# Minute Flick

### BONEHEADS REJOICE

With Disney (who offered a complete buyout of all **Bone** rights) and virtually every other major studio offering Jeff Smith (creator of **Bone**) a deal to turn his comic into a movie, Smith decided to go back to basics and research the subject himself. Much like the way he began self-publishing comics, Smith went to a library and read books by such heavyweights as Robert Rodriguez and Quentin Tarantino about independent filmmaking. Smith told **FAN**, "I'm going to self-publish a feature film." Now armed with the most dangerous weapon of all, knowledge, Smith has begun work on the *Bone* animated movie (and remember, Jeff Smith started in animation). He plans to divide up the movies like the plotlines in the comic series. The first film, which Smith is currently writing the screenplay for, will concern the story in the comics up until the Image issues began (#1-20). He plans to have the first script completed by this summer with an early projected film release date of 1998-99. According to Smith, "I haven't felt this right about something since I released the first issue of **Bone**."

—BR

### IF ONLY EARTH DELIVERED

MGM Television is now ready to move into production on the 1997 syndicated television release of **Stargate**. **Stargate**, created by Oscar Devlin and Roland Emmerich (the team also bringing **Independence Day** to screens everywhere this summer), has amassed over $200 million worldwide since its release. The TV show will involve the discovery of the celestial portal. The pioneers of the Stargate will have weekly adventures as they travel through the cosmos searching Alien romans, however, will also travel through it to get to Earth, known everywhere in the planet as the best pizza in the galaxy.

—BR

### THROWING ROCKS

The long-in-development *Concrete* movie is moving to an unnamed studio after Universal decided to pass on the property. According to **Concrete** creator Paul Chadwick, "I wouldn't say it's on the front burner, but it ain't dead either." And how does the writer/artist feel about the rumored interest of comic actor Bill Murray as the title character? "I would personally love Bill Murray. It would be casting against type because he such a slow, crazy person generally, but I've seen a few performances where he is the kind of reserved, self-suppressed person that Concrete is, and seeing him do that might be very compelling."

—BR

### SHORT CUTS

Despite her requesting that her character, Ripley, be killed off in *Alien3*, Sigourney Weaver will be back in the next installment, *Alien: Resurrection*, as a clone. . . . Helping her battle the murderous beasts will be Winona Ryder. • The next Dark Horse project to hit the big screen will be the futuristic horror comic **Virus**. Due to begin filming in May, the movie is scripted by Chuck Pfarrer and produced by Gayle Ann Hurd (*Aliens* and *Terminator*).

—BR

# Flash Forward

by BENN RAY

*Natural disasters and animal acts lead the pack in what concepts have attracted the interest of the Dream Factory in this month's batch of upcoming cinematic pieces of joy. What ever happened to that old entertainer's maxim "Never work with children or animals"?*

### CARPOOL

**Breed:** Hostage Situation Comedy
**Studio:** Warner Bros.
**Release:** Spring
**Director:** Arthur Hiller
**The Players:** Tom Arnold, Rhea Perlman, David Paymer, Rod Steiger
**The Lowdown:** Daniel Miller (Paymer) is an over worked advertising executive who's looking down the barrel of a big presentation the same day he gets stuck taking the kids to school. This little jaunt goes to pot when a convenience store robber (Arnold) with a heart of gold takes them hostage.
**The Tip:** Most criminals have a heart of gold at least on film.

### THE CRAFT

**Breed:** Teenage Girl Witchcraft Thriller
**Studio:** Sony/Columbia
**Release:** May 10
**Director:** Andrew Fleming
**The Players:** Robin Tunney, Fairuza Balk, Neve Campbell, Racheal True, Christine Taylor
**Sidebar:** Director Fleming worked on *Threesome* and co-writer Peter Filardi worked on *Flatliners*.
**The Lowdown:** When three high school girls bring a gifted but alienated girl into their witches' coven, they gain supernatural powers far beyond those of mortal kids. They then do what any teenager would do when granted powers: they use them for vengeance and manipulation.
**The Tip:** And then they get sent to prison and fight with other female inmates in the shower and...wait, I think that's been done already.

### FLIPPER

**Breed:** Dolphin-Based Family Comedy/Adventure
**Studio:** Universal
**Release:** May 17
**Director:** Alan Shapiro
**The Players:** Paul Hogan, Elijah Wood, Chelsea Field, Isaac Hayes, Jonathan Banks, Jessica Wesson
**Sidebar:** The original *Flipper* hit theatres in 1963, starring Chuck Connors and Luke Halpin. This was followed by a sequel, *Flipper's New Adventure*, and a TV series which, I'm embarrassed to say, I watched as a child
**The Lowdown:** When a 14 year-old (Wood) city-slicker is forced to spend the Summer with his eccentric fisherman uncle (Hogan) on an island, he befriends a dolphin and they join forces to battle greedy businessmen who've been dumping toxic waste in Flipper's habitat.
**The Tip:** Hey, wake the kids, Crocodile Dundee is back, in *Free Willy 3*.

### LARGE AS LIFE

**Breed:** Comedy With An Elephant Sidekick
**Studio:** MGM/UA
**Release:** May 17
**Director:** Howard Franklin
**The Players:** Bill Murray, Linda Fiorentino, Janeane Garofalo, Matthew McConaughey, Pat Hingle
**Sidebar:** Howard Franklin also co-directed *Quick Change* with Murray. Hingle played Commissioner Gordon in those *Batman* movies.
**The Lowdown:** When the father he never knew dies and leaves him a large inheritance, Jack Cocoran (Murray) is surprised to find his father left him his very own circus elephant. In a cross-country dash to sell off the pachyderm, Cocoran comes to love the beast.
**The Tip:** After being bitten several times by the groundhog in *Groundhog Day*, I would have expected Murray to have learned his lesson.

### SPY HARD

**Breed:** Another Spoof Comedy
**Studio:** Hollywood
**Release:** May 24
**Director:** Rick Friedberg
**The Players:** Leslie Neilsen, Andy Griffith, Nicollette Sheridan, Charles Durning
**Sidebar:** Elizabeth Hurley was pursued to play Miss Demeanor, the character corresponding to Miss Moneypenny in the Bond films.
**The Lowdown:** Basically, any James Bond film plot mixed with goofball slapstick.
**The Tip:** Hey, Leslie Neilsen is in a flick where he spoofs other movies. Who woulda thunk?

### STRIPTEASE

**Breed:** A Naked Comedy/Suspense
**Studio:** Castle Rock
**Release:** May 24
**Director:** Andrew Bergman
**The Players:** Demi Moore, Armand Assante, Ving Rhames, Burt Reynolds, Robert Patrick, Rumer Willis, Paul Guilfoyle
**Sidebar:** Based on Carl Hiaasen's novel, the movie rights cost Castle Rock around $500,000. Yes, that really is Demi's skin you see and Rumer Willis is the child of her and hubby Bruce.

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**The Lowdown:** After losing both her job and custody of her child in a bitter divorce, Erin Grant (Moore) takes a new job as a stripper in order to raise the cash needed to regain the custody of her child from her lunatic ex-husband in an appeal hearing. Along the way, her dancing attracts the attention of a U.S. Congressman (Reynolds).
**The Tip:** Wouldn't the husband's attorney mention in the appeal hearing that Moore is a stripper? Y'know, trying to work that "wholesome living environment for the child/unfit mother" angle?

### TWISTER

**Breed:** Natural Disaster-Based Action/Adventure
**Studio:** Warner Bros.
**Release:** May 17
**Director:** Jan De Bont
**The Players:** Helen Hunt, Bill Paxton, Cary Elwes, Jami Gertz, Mira Sorvino, Todd Field
**Sidebar:** Michael Crichton co-wrote the screenplay with Anne-Marie Martin.
**The Lowdown:** As two teams of scientists race around chasing tornadoes in order to learn more about them, their personal lives come crashing in around them. This flick features special effects by Industrial Light and Magic.
**The Tip:** Gee, do ya think the tornadoes will come to symbolize the personal lives of the characters who chase them? And what kind of chase scene will it be? Those things aren't exactly known for their longevity.

## FILM FITNESS

| | | WEEK IN RELEASE | F-S-S TOTAL** | TOTAL TO DATE |
|---|---|---|---|---|
| | THE BIRDCAGE (MGA/UA) | 3 | $13,294,404 | $80,601,672 |
| ▲ | EXECUTIVE DECISION (WB) | 2 | $9,776,225 | $26,047,568 |
| ▼ | *DABOLIQUE (WB) | 1 | $5,524,055 | $5,524,055 |
| ▲ | HOMEWARD BOUND II (BV/D.S.) | 1 | $4,186,861 | $22,330,931 |
| ▼ | UP CLOSE AND PERSONAL (BV/TCH) | 4 | $4,172,632 | $33,943,345 |
| ▼ | FARGO (GRAMERCY) | 3 | $2,812,662 | $15,152,178 |
| ▲ | *GIRL 6 (FOX SEARCHLIGHT) | 1 | $2,485,764 | $2,485,764 |
| ▼ | MR. HOLLAND'S OPUS (BV/HOLL) | 8 | $1,973,447 | $72,823,149 |

| | | WEEK IN RELEASE | F-S-S TOTAL** | TOTAL TO DATE |
|---|---|---|---|---|
| 9. | DOWN PERISCOPE (FOX) | 4 | $1,924,558 | $21,090,359 |
| 10 | BROKEN ARROW (FOX) | 7 | $1,478,840 | $64,629,265 |
| 11 | HAPPY GILMORE (UNIV) | 6 | $1,332,045 | $33,748,297 |
| 12 | DEAD MAN WALKING (SAMMY/EX) | 11 | $1,320,472 | $29,226,964 |
| 13 | *RACE THE SUN (SONY) | 1 | $1,116,504 | $1,116,504 |
| 14 | RUMBLE IN THE BRONX (NL) | 5 | $1,103,325 | $29,066,469 |
| 15 | SENSE & SENSIBILITY (SONY/COL) | 15 | $1,068,212 | $39,011,246 |

*=new **=Friday-Saturday-Sunday total

source: Exhibitor Relations, Co.

# ANDY MANGELS' STAR WARS FUTURES

For those who are fans of the prologue "A Long Time Ago in A Galaxy Far, Far Away..." welcome to the future! *Andy Mangels' Star Wars Futures*, that is. Each month in **FAN**, you'll be able to catch up with one of the major *Star Wars* licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects of exclusive worldwide news and photos on future *Star Wars* products, and win cool prizes in our exclusive contests! So slip into your battle helmet, check your backpack, and prepare to rocket into... *Star Wars Futures!*

## SHADOWS OF THE EMPIRE

1994: With the resurgence in popularity of *Star Wars* and several years to go before a new trilogy could begin, Lucasfilm needed an event to keep interest in the property high. A release of the *Star Wars: A New Hope Special Edition* with 4+ minutes of new footage wouldn't be out until February 1997, and something needed to be big in 1996.

Enter *Shadows of the Empire*, the movie license without a movie. Lucasfilm and its various licensees met and brainstormed a multi-media event, based around a heretofore untold chapter in the *Star Wars* saga. To keep continuity consistent (and to use the now-deceased Darth Vader and Emperor Palpatine), it was decided to place *Shadows* between the events of *The Empire Strikes Back* and *Return of the Jedi*.

At the end of *Empire*, the characters were certainly in turmoil. Luke had just found out that Vader was his father, while Vader had to search his own feelings regarding his son. Han Solo was a carbonite coffee-table on his way to Jabba's palace, while Lando had to deal with the repercussions of his betrayal of Han to the Empire. The Emperor knew that a return of the Jedi Knights was in the beginning stages, while the Rebellion knew they needed to must crush the Empire soon or lose forever.

And yet, we all know how events turned out in *Return of the Jedi*. So, where is the mystery? How to make the story exciting when the ending was already well known?

The answer lay in two things: the introduction of new characters, and the mass licensing of new material.

## CHARACTERS AND SETTINGS

Prince Xizor (pronounced Shee-zorr) is the most powerful criminal Underlord in the galaxy. Overseeing the Black Sun organization, Xizor commands Jabba the Hutt and others, and lives almost as an equal to the Emperor in the Imperial stronghold of Coruscant. Xizor hates Darth Vader for deeply personal reasons, and attempts to destroy the Sith Lord from the shadows. From the assassination of Luke Skywalker, to the seduction of Princess Leia, the Fu Manchu-like Xizor has his clawed hands in a number of plots. His lead henchwoman is the beautiful human replicant named Guri. Dash Rendar is a Corellian mercenary, pilot, and gambler (sound familiar?). The Han Solo-substitute proves himself handy at the Battle of Hoth and is later hired to help track Boba Fett and to bodyguard Luke Skywalker. Aboard his freighter, the Outrider, and aided by his droid, LE-BO2D9 (Leebo), Dash always manages to be in the right place at the right time.

Coruscant, the massive city-stronghold of the Empire, will be visited throughout much of the book, providing newcomers with a look at an element that will probably figure into the upcoming prequel film trilogy. Almost every character in the novel skulks through the streets or skyways of Coruscant at some point.

Other notables include most of the bounty hunters from *Empire*, who are also pursuing Boba Fett to steal Han Solo before he's delivered to Jabba. Poor old Boussh—yes, he really did exist—gets only a cameo (though his role may be expanded upon in later developments). Chewbacca gets a bad haircut, the droids fly the Falcon, and Luke returns to Ben Kenobi's dwelling at the wrong time. And, the "bikers" of the *Star Wars* galaxy are introduced in the turban-headed form of "Swoop Gangs."

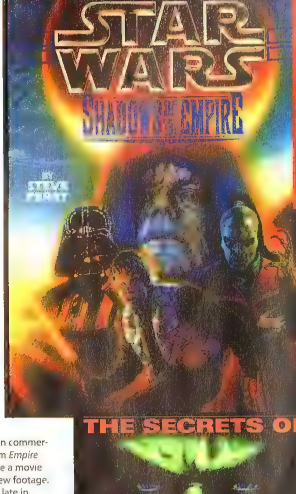
## LICENSING

Once the main story was in place, Lucasfilm and its licensors began exploring as many different ways to tie in to the *Shadows* storyline as possible. While Dark Horse, West End Games, and Topps provided new material which tied in to the main story, most of the other licensors picked characters or ships which could be incorporated into their lines. Michael Butkus, artist of the **Star Wars: The Essential Guide To Characters** book that I wrote, created style guide artwork for everyone to work from, so that the characters remained consistent.

With the elements of

"After The Empire Strikes Back and before The Return of the Jedi, there was a time when heroes and villains alike lived in the Shadows of the Empire."

*Shadows* coming together, a clampdown on publicity was put into place. Licensors were forbidden to discuss or reveal anything about *Shadows*, its characters, or its plots. Some people have speculated that this "cone of silence" was Lucasfilm's way of testing its licensees to see if they could keep plans and ideas for the new film prequels a secret.
The first major news about *Shadows* came during the 1995 San Diego Comic Con, in an organized strike between Bantam, Ballantine, Dark Horse, and Topps. Double-sided, one sheet fliers promoted the multi-media event and gave both visual and written clues as to what was to come. The Butkus designs ghosted the text on one side while the Drew Struzan book cover was displayed on the front.
And what is to come in the Shadowy days ahead? Read on



**TELEVISION COMMERCIAL**
Premiering at last year's San Diego Comic Con (on an end less loop at the Dark Horse booth) was the *Shadows* television commercial. Cut together with scenes from *Empire* and *Jedi*, the commercial plays like a movie trailer and almost feels like it is new footage. Expect a blitz of the commercials late in March and early in April.
Also, a promotional two-sided *Shadows* t shirt was given away at San Diego 1995, from the Topps and Dark Horse booths. It could well be destined to become a heavily sought-after collectable.

**BANTAM/SPECTRA**
The backbone of the *Shadows* event is the 400 page hard cover novel by Steve Perry (his is not the rock-star, but the science fiction author who is perhaps most known to comic fans for his novels of the Dark Horse **Aliens** series, including **Aliens: Earth Hive, Aliens: Nightmare Asylum**, and **Aliens: The Female War**. He also has many other science fiction novels out (**Spindoc, The Forever Drug, The Stellar Rangers** series), and has written episodes of *Batman: The Animated Series* and *Gargoyles*.
As with all of the Bantam *Star Wars* books, an audio version of *Shadows* will be released concurrently, on tape.

**BALLANTINE/DEL REY**
Ballantine is the king of visual *Star Wars* books, and they've commissioned Mark Cotta Vaz to write **The Secrets of Shadows of the Empire**. The 304-page book will trace the project from its beginnings, detailing the backgrounds and meetings and processes whereby the "media event" and licensing push all came together. There will be black-and white illustrations throughout the book, including character designs by Michael Butkus, concept art for Kenner and Applause toys and figures, and lots of Killian Plunkett artwork for the Dark Horse comic series, as well as an eight-page color photo section.
Cotta Vaz has already done a similar coffee-table books on Lucasfilm, **From Star Wars To Indiana Jones: The Best of the Lucasfilm Archives**. He is next working on a sequel to Thomas Smith's 1986 ILM book, to be called **Industrial Light and Magic: Into the**

**Digital Realm** (due out in late 1996).
Look for several *Shadows* ships to show up in the March book, **Star Wars: The Essential Guide To Ships and Vessels,** which we talked about two issues ago.

### TOPPS

Topps will be producing an 100-card set of fully painted cards from *Shadows*. Greg and Tim Hildebrandt will be doing the art on all the cards, returning to the *Star Wars* galaxy after an absence since their famous poster for *Star Wars* (and a recent stop-off for a *SW Galaxy* #5 cover). *SW Galaxy* editor Bob Woods will be writing the text for the card-backs, which will follow a narrative flow, with additional character and ship subsets. 90 cards will be in the traditional style, while two five-card sets of chase cards will also be included.
Look for a special *Shadows* promo card by the Hildebrandts, included in each box of the all-chromium **Star Wars Finest** card set in May.
Issue #7 of Topps' licensed **Star Wars Galaxy** magazine will be a special issue focusing on *Shadows*. Articles on the making of the various projects and a Drew Struzan poster with a run-down of characters on the back will help fans follow the leads. The third part of my four-part Boba Fett comic serial will tie in to one of *Shadows'* favorite characters.
Issue #8 of **Star Wars Galaxy** is tentatively slated to feature a tie in to *Shadows*, with a Boussh short fiction story shedding light on the past of this hapless bounty hunter.

### DARK HORSE COMICS

Dark Horse will be releasing a six-part **Shadows** series, which is not an adaptation of the book. Rather, it will take place simultaneously with the book, concentrating on elements that are not as developed in Perry's tome. For instance, Boba Fett, who plays a minor role in the book, will have a major role in the comic. John Wagner, co-creator of Judge Dredd and author of the **Boba Fett** one-shot of late 1995 will be providing the script, while the absolutely gorgeous artwork is by Killian Plunkett (**Droids**, **Aliens: Labyrinth**, and lots of covers) and the award-winning P. Craig Russell (**Fairy Tales of Oscar Wilde** and many, many more). Covers will be by the Australian painter, Hugh Fleming, recently seen on the **Tales of the Jedi** covers.
The **Shadows** series will run monthly from early May to early October.
In addition to the series, Dark Horse is producing the first-ever pop-up comic book.
Tentatively to be released in June, the **Battle of the Bounty Hunters Pop-Up Comic** will detail the thrilling fight between Boba Fett and IG-88 in their respective ships, high above Tatooine. Ryder Windham (**Droids**) is writing and Chris Moeller (artist of many SW cards) is painting the pop-up artwork. It will be released in hardcover only, in a 7"x10" format, with 12 full-color paintings.
Dark Horse is also producing four mini-comics for toy pack-ins. Kenner gets a pair of 12-13 page reprint books for their 2-pack toys, while both Ertl and Galoob will get all-new, 16-page 4x4 1/2" mini-comics. John Wagner scripts one of them, with art by Ron Randall, while Ryder Windham scripts the other, with art by Bill Hughes.

### STAR WARS MAGAZINES

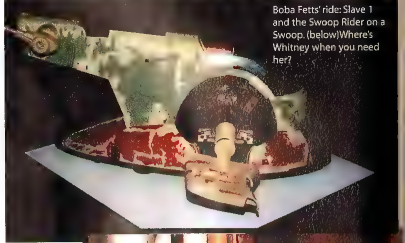
The British **Star Wars Magazine** (more on this next issue) will be producing a wealth of articles on the licensing and creation of *Shadows*, as well as a tentatively-planned feature that includes a number of all-new entries for my **Essential Guide To Characters** book, done exclusively for **Star Wars Magazine.** Negotiations have not been finalized, but the new entries seem probable.
Meanwhile, the US fan magazine, **Star Wars Insider**, plans coverage of *Shadows*, but we don't know what it is.

### WEST END GAMES

The consummate role-playing company is coming out with a 144-page **Shadows Sourcebook**, written by Peter Schweighofer. The **Sourcebook** will go into greater detail on the backgrounds and histories of many of the new characters, their starships and vehicles, locations, droids, weapons, and more. Metal *Shadows* miniatures are in discussion, but plans are not definite. West End plans to continue to support *Shadows* with future role-playing supplements.

### KENNER

As announced at this year's Toy Fair, the *Shadows* line of Kenner figures will be packaged with specially created bio cards. Prince Xizor and Dash Rendar will be the two new lead figures, plus Luke in the scarlet Coruscant Guard outfit (a heavily-modified Stormtrooper outfit) and Chewbacca dressed as the bounty-hunter Snoova. A fifth figure, the Swoop Rider, will be packaged with the Swoop, which is sort of a Harley-version of a Speeder Bike. The Swoop shown at Toy Fair also featured a fireable projectile.
One new ship, Dash Rendar's Corellian **Outrider**, will be added to the line, complete with a rotating cockpit. Plans originally called for Xizor's **Virago** Battlewing to be released as well, but those plans may have been scrapped, according to announcements given at this year's Toy Fair. Boba Fett's **Slave 1**, complete with carbon-frozen Han Solo, will be the final ship for this set.
There will also be two 2-Packs of figures: **Darth Vader/Xizor** and **Boba Fett/IG-88**. All four of these figures were announced at Toy Fair as being new sculptures and new poses. Both 2-Packs will



Boba Fetts' ride: Slave 1 and the Swoop Rider on a Swoop. (below)Where's Whitney when you need her?

include pack-in mini-comics by Dark Horse, reprinting parts of the early issues of their *Shadows* comic. One will be 12 pages, the other will be 13 pages.

Luke in the Coruscant Guard outfit and Dash Rendar (upper), with Chewbacca in bounty hunter disguise (lower).

**GALOOB**

Despite distributor solicitations, the Micro Machines *Shadows* sets will not be a Boxed Set, but three 4-pack collections containing two ships and three figures. The collections will be #1—IG-88's **IG-2000**, Guri's **Stinger**, Guri, Darth Vader, and an ASP droid; #2—Xizor's **Virago**, Swoop, Swoop Rider, Prince Xizor, and Emperor Palpatine; #3—Dash's **Outrider**, Bossk's **Hound's Tooth**, Luke Skywalker, Dash Rendar, and LE-BO2D9 (Leebo). Tying in to *Shadows*, but not under that banner, are two new Micro Machines Transforming Playsets. Boba Fett's helmet opens into Bespin, while Luke's head becomes the Hoth Rebel Base.

The Action Fleet line of Vehicle and Figure Sets will also have several *Shadows* tie-ins. Scheduled for fall will be an Action Fleet Battle Pack with two Swoop Bikes and six figures: Dash riding pose, Jix riding pose, Xizor, Guri, Skahtul, and Leebo. Spring 1997 will debut the **Virago** Battlewing, with a figure of Xizor and Dash.

**APPLAUSE**

Next up in Applause's set of vinyl figures is a **Xizor** figure (with synthetic hair), a **Dash Rendar** figure (with moveable blaster arm), and a very cool limited edition *Shadows* statuette. The statuette features a kneeling **Darth Vader**, a standing **Xizor**, several running stormtroopers, a **TIE Interceptor**, the **Coruscant** skyline, and a hooded bust of the **Emperor Palpatine**, all on a *Shadows* base! Truly cool. The release of the three items will be unusual because three distributors will have one item each for an exclusive multi-month deal before wide release through all markets. Diamond will have the statuette, while Capital City will have Dash Rendar, and Musicland/Suncoast will have Xizor.

**ERTL**

As we revealed two issues ago, two new *Shadows* vinyl model kits will be released as part of Ertl's line. **Emperor Palpatine** commands his own kit in May, while the villainous **Prince Xizor** will be released in September or October. **Xizor's Virago Battlewing** is in the planning stages but, despite notices in other places, is not on the boards for 1996. Packed in with all Ertl kits from July 1 to Sept 30 is a *Shadows* mini-comic, produced by Dark Horse. The comic is 16-pages and sized at 4x4 1/2".

**DECIPHER**

In early 1997, Decipher plans a *Shadows* expansion set to their best-selling **Star Wars Customizable Card Game**. Released only in limited and unlimited booster packs, the 121-card set will feature photo-live models, and computer animation to create the pictures for the cards. Later that year, the **Shadows** set and **Empire Strikes Back** set will be collected in a Collectors Tin, featuring all 445 cards of both sets.

**DON POST STUDIOS/PARTY PROFESSIONALS**

As announced at Toy Fair, Don Post's first-ever limited edition collector's mask will be **Prince Xizor**, a part of their 1996 line. **Xizor** will be reproduced with a full-head latex mask with synthetic hair, as well as a separate set of **Xizor** hands.

**ILLUSIVE ORIGINALS**

Following the **Jabba the Hutt** and **Chewbacca** maquettes in Illusive's impressive line, will be a **Prince Xizor** maquette, the first creation not based on an existing film prototype. As with all of Illusive's *Star Wars* products, the **Xizor** maquette will be sculpted by Mario Chiodo.

**METALLIC IMPRESSIONS**

CUI is planning a set of their sturdy metallic cards for *Shadows*. The 6-card set will be packaged in a collectors tin and will be available in a very limited quantity. The fronts of the cards will feature the six covers to the Dark Horse series painted by Hugh Fleming, while the backs of them will feature text and interior comic art.

**LUCAS ARTS/NINTENDO**

A *Shadows* video game is intended to be the lead product for Nintendo's Ultra 64 system. The exclusive 64-bit cartridge has been designed and programmed by a LucasArts team, which includes Executive Producer Steve Dauterman, Lead Artist/Game Designer Jon Knoles, and Project Leader/Senior Programmer Mark Haigh-Hutchinson. Villains who show up in the course of the game will include Boba Fett, Darth Vader, Emperor Palpatine, Prince Xizor, and Jabba the Hutt. Besides the requisite laser-gun battles and spacecraft battles, there will be swoop/speeder-bike chases and attacks by Imperial walkers, all in surround 3-D which will allow the player to fight from any direction. Players will follow the story of Dash Rendar, from the snowspeeder battles of Hoth onward. The Nintendo 64 and *Shadows* game were supposed to be released in the summer, but glitches in the system are rumored to be causing delays.

Meanwhile, a LucasArts CD-ROM version of the game is in discussion for possible Fall release.

**INFOTAINMENT**

The San Maeto, California-based company, Infotainment World, is well-known for their game-oriented guides to various LucasArts games. They recently won the rights to do the **Shadows: Official Player's Guide**, which will be released shortly after the Nintendo game. Expect not only the regular hints and graphics from the game that are traditional in their books, but a color photo section and articles and photos from the making of the game.

**RAWCLIFFE**

The makers of a fine line of pewter sculptures is at it again, with a cool sculpture of **Dash Rendar's Outrider**. The ship comes on a base, and will be available in July/August, in a shipment which also includes the **Millennium Falcon**, **Boba Fett's Slave 1**, **Jabba's Sail Barge**, and pewter figurines of **C-3PO** and **Lando Calrissian**. In the works, plans call for **Xizor's Virago** and a Swoop to debut later in the year, potentially in release with *Shadows* pewter figurines.

**ZANART**

Several *Shadows* Chromium art prints are planned to dazzle your eyes and spruce up your walls. First up will be the Drew Struzan cover to the *Shadows* novel (limited to 4,500 pieces), followed by the cover to the **Secrets of Shadows** book. Later in the year, plans call for several new vehicle blueprints by Troy Vigil and individual portraits of some of the lead *Shadows* characters, as well as chromium versions of the six Dark Horse comic covers by Hugh Fleming. A making of "Shadows Origins" lithograph will feature

## SHADOWS OF THE EMPIRE PRODUCT LIST

| Item | Company | Release |
|---|---|---|
| Shadows Of The Empire HC/Audio | Bantam | April 1 |
| Star Wars Galaxy Magazine #7 | Topps | April 15 |
| Shadows Soundtrack | Varese Sarabande | April 23 |
| Shadows Chromium Cover Print | Zanart | April |
| Secrets of Shadows Chromium Print | Zanart | April |
| Outrider Pewter Sculpture | Rawcliffe | April |
| Prince Xizor Mask & Hands | Don Post | April |
| Shadows T-Shirts | Changes | April/May |
| Shadows of the Empire #1 | Dark Horse | May 7 |
| Secrets of Shadows Of The Empire | Ballantine | May |
| Vinyl Emperor Palpatine kit | Ertl | May |
| Dash Rendar vinyl figure | Applause | May |
| Shadows of the Empire #2 | Dark Horse | June 4 |
| Battle of the Bounty Hunters Pop-Up | Dark Horse | June 11 |
| Star Wars Insider Magazine #29 | Fan Club | June 20 |
| Shadows Sourcebook | West End Games | June |
| Shadows Art Print | Rolling Thunder | Summer |
| Shadows of the Empire #3 | Dark Horse | July 2 |
| Shadows of the Empire mini-comic | Dark Horse/Ertl | July |
| Dash Rendar Figure | Kenner | July/August |
| Prince Xizor Figure | Kenner | July/August |
| Chewbacca as Snoover Figure | Kenner | July/August |
| Luke as Coruscant Guard Figure | Kenner | July/August |
| Swoop with Swoop Rider | Kenner | July/August |
| Slave I ship | Kenner | July/August |
| Outrider ship | Kenner | July/August |
| Vader/Xizor Figure 2-pack | Kenner | July/August |
| Fett/IG-88 Figure 2-pack | Kenner | July/August |
| Shadows of the Empire mini-comic #3 | Dark Horse/Kenner | July/August |
| Shadows of the Empire mini-comic #2 | Dark Horse/Kenner | July/August |
| Shadows of the Empire #4 | Dark Horse | August 6 |
| Shadows metal card set | Ceji | Fall |
| Action Fleet Shadows Battle Pack | Galoob | Fall |
| Making of Shadows Lithograph | Zanart | Fall |
| Shadows Chromium Comic Prints | Zanart | Fall |
| Shadows of the Empire #5 | Dark Horse | Sept 3 |
| Shadows Card Set | Topps | September |
| Prince Xizor vinyl figure | Applause | September |
| Shadows Statuette | Applause | September |
| Micro Machine Collections #1-3 | Galoob | September |
| Shadows of the Empire mini-comic | Dark Horse/Galoob | September |
| Vinyl Prince Xizor kit | Ertl | Sept/Oct |
| Shadows of the Empire #6 | Dark Horse | Oct 1 |
| Prince Xizor maquette | Illusive Originals | 4th Quarter |
| Shadows One-Sheet Poster | Western Graphics | 4th Quarter |
| Nintendo Ultra-64 Game | Nintendo | Unscheduled |
| Shadows caps | Fresh Caps | Unscheduled |
| Virago Pewter Sculpture | Rawcliffe | Unscheduled |
| Swoop Pewter Sculpture | Rawcliffe | Unscheduled |
| Shadows CCG booksters (121 cards) | Decipher | early 1997 |
| Shadows Of The Empire PB | Bantam | March 1997 |
| Action Fleet Virago/Interwing | Galoob | Spring 1997 |
| Collectors Tin (TESB and Shadows) | Decipher | mid 1997 |

images from the Dark Horse comics. All of Zanart's *Shadows* chromiums will be limited editions.

**VARESE-SARABANDE**

A *Shadows* soundtrack is being composed by Joel McNeely, the lead composer for *The Young Indiana Jones Chronicles*. Based on pivotal scenes within the storyline, the soundtrack will be available on an enhanced CD. McNeeley is directing the 80-piece Royal Scottish National Orchestra, as well as the 80-member Royal Scottish National Choir on one track. The music will include the opening John Williams fanfare (the only Williams music used), a "Shadows Main Theme," the "Imperial City Theme," a "Xizor Theme," "The Seduction Of Princess Leia," "Destruction of Xizor's Palace," and others. Total music will be 55 minutes.

The "Shadows Main Theme" actually had its world premiere on March 4th, in Scotland, at a special concert of Varese-Sarabande's film scores. Additionally, the score will be heard in a synthesized version on the Nintendo game, and the orchestral score may be used if the LucasArts CD-ROM game comes to fruition.

In a first for *Star Wars* music, Ben Burtt has constructed the ancient Imperial language seen briefly on computer screens. In one of the album's final tracks, the Scottish Choir will sing a song in the language. The lyrics, in English, will be reproduced in the CD booklet.

The "enhanced" portion of the CD will be usable by anyone with a CD-ROM drive on their computer and will feature a photo gallery, artwork, and paintings. Work by Ralph McQuarrie, Drew Struzan and others will be represented, as well as photos from Kenner toys, Nintendo, and other licensors. Biographies of principal creators of the *Shadows* event will be included, as well as photos from the recording session.

**ROLLING THUNDER**

Dave Dorman will be releasing another in his line of excellent art prints, this one featuring a *Shadows* collage. Look for it to premiere in the summer convention season, in a very limited edition.

**WESTERN GRAPHICS**

A *Shadows* one-sheet poster with an as-yet-to-be-determined illustration will be released in the final quarter of 1996.

**CHANGES**

Supplementing their excellent line of t-shirts, Changes will release 4-6 different *Shadows* t-shirts early this year, but final designs have not been set.

**FRESH CAPS**

A line of *Shadows* caps is planned from this relatively new Lucasfilm licensee.

***NEXT MONTH***

Hope you enjoyed this month's column and will be with us each and every month. Coming up next month will be a special look at the international *Star Wars* licensing, plus more exclusive previews of novels, comics, games, toys, and more! See you in the future... *Star Wars Futures!*

*Besides his various* ***Star Wars*** *projects, Andy Mangels also reports on Hollywood for* ***FAN****tic* ***Hollywood Heroes!****, was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and is the writer of the upcoming* ***RE-MAN*** *on-line comic series for MicroSoft Network.*

# COMING SOON...

OVERSTREET'S FAN

13

Just when you thought it was safe to go back in the comic shop... Medieval Spawn & Witchblade? Yup, that's right! Garth Ennis and the Top Cow crew talk to FAN about their new hit mini-series.

Kingdoms come and kingdoms go, but Superman is here to stay. FAN #14 features Alex Ross, his plans for the future, and a look inside the new JLA.

14

# Bristled Knuckles

by Beau Smith

**Fire! Fire! Fire!**

**— Beavis**

March 12, 1996: My office was consumed by fire, water and smoke. The former vast Image Sales Ranch and Spawn Outpost was no more.

"That's what insurance is for," said the insurance agent with a smile.

My office wasn't just an office. Not one of these sterile fiberboard and carpeted cubes of bland piped in muzak. Nope. It was a true museum of manliness. A temple of testosterone. A place of awe and wonderment.

Sure, I had the usual office stuff. Computer, copier, fax machines and the like. That kinda stuff can be replaced. But as I waded my way through the stench of burnt memories, and the overturned furniture, I could see many years of my life lookin' and smellin' like overcooked steaks in a bad steak house.

"That's what insurance is for," said the insurance agent with a smile.

My many years of collectin' sports and celebrity autographed photos were now just roasted trophies of ash. John Wayne, Clint Eastwood, Raquel Welch, Maria Conchita Alonzo—all now way too hot to handle.

The same for Doak Walker, Art Donovan, Lance Alworth and Dick Butkus. Now all members of the Hall of "Flame." It just ain't right.

Most every sports card I had ever owned since 1958 was in there, along with my Golden Age **Black Terror** collection that I used as reference when writing the new **Black Terror** back in 1989. Gone.

"That's what insurance is for," said the insurance agent with a smile.

The two stuffed alligators that one of my Beau LaDuke fans sent me were now burnt to a crackly crunch. For eight years they guarded the office from those seeking to sell me things I did not want. My old boxing gloves from the Golden Gloves were now split, cracked and black. A couple of cases of McFarlane Toys went through the test of fire. I gotta say—McFarlane Toys melt real good. I guess you won't see that in any of our ads. Twenty years of original art now smelled like the inside of a black lung victim. Nick Cardy, Don Heck and Flint Henry art now carry the smell Smokey The Bear is so used to.

"That's what insurance is for," said the insurance agent with a smile.

I did manage to save my .357 magnum from the drawer of my desk. I shoved it into the waistband of my pants. Then the claims adjuster showed up like Bruce Dern in the John Wayne movie *The Cowboys*. A smile of mock concern across his face. He looked around and took photos. He said all the usual moron remarks that most of us in the comic book business are all too used to.

"I remember when funny books were just five cents." "Ya mean they still make funny books?" "Who's Jack Kirby?"

As he smiled and told me that I had a ton of paperwork ahead of me, I let him see the butt end of my gun. His smile went away.

"Uh...is that thing real?" he asked with a stumbling laugh.

"Yup," I answered, lookin' him in his now darting eyes.

"Well..." he stammered, slowly backin' away towards the charred doorway.

"I...uh...guess I've seen enough today, Mr. Smith. I'll get things rolling for you this afternoon. Thank you for you time. I'm very sorry for your loss, good-bye!" he said as he scampered away to his little car.

"Yeah. I'll be seein' ya...real soon." I smiled. He peeled off longing for my image in his rear view mirror to get smaller.

The thing I'm gonna miss most about the ol' Sales Ranch are the times folks in the comics industry stopped by for beers and shootin' the bull. Many an industry crisis was solved here at the ranch. Many a story was believed. Many a lie was told. From the steer skull that hung proudly on the wall to the photos of friends, family and loved ones—this was my place. My castle. My fortress of all that is manly.

This wasn't a place that you'd find sissy *Star Trek* junk, role playin' I-ain't-got-a-real-life-cards, no fantasy books about elves and gnomes. If ya want that kinda atmosphere, then ya better head off to L.A. or New York. You won't find it here.

"That's what insurance is for," said the insurance agent with a smile.

Yeah. That's what it's for. I'm already on the trail lookin' for a new place to call my own. I've already got a stuffed armadillo ready to be put in a place of honor in the new joint. I guess just as old legends die, new ones will have to be made. I'm lookin' forward to makin' a new temple of testosterone. Bigger and better.

Most of all...fireproof.

"That's what insurance is for," I said with a smile across my face.

From the fireside,
Beau Smith

P.S. If any of ya out there wanna make your contribution to the new Temple Of Testosterone, just send it to:
Beau Smith
Temple Of Testosterone
P.O. Box 706
Ceredo, WV 25507

# Way of the Warrior

***Several years ago, a man did the undoable. He climbed into the squared circle and pinned one of the greatest wrestlers the world has ever known in the prime of his career, Hulk Hogan. In pinning the Hulk, The Ultimate Warrior, already holder of the Intercontinental Championship Belt, became the Heavyweight Wrestling Champion of the World. Now, six years later and three years after he left wrestling, the 36 year old former-champ is again doing the undoable. On March 31, he re-entered wrestling in Wrestlemania 12, and now he is preparing to bodyslam the comic industry with his new comic called, of all things, Warrior.***

**FAN: You used to be called "The Ultimate Warrior," why did you drop "Ultimate" from your name ?**

**WARRIOR:** If you're talking about the title of the book specifically, yes "Ultimate" has been dropped. "The Ultimate Warrior" defines specifically my Sports Entertainment career and the persona associated within Pro-wrestling. Warrior, as in the person I truly am, represents a whole other dimension of my life.... Something I've grown into and taken responsibility for.

**No last name? Like Warrior Applebaum or Warrior Jones?**

No. Just Warrior. It's my legal name. Like I said it's something I take very serious and have grown comfortable with. At 36 years of age my life has been and continues to be a dramatic testimonial to believing in yourself and staying true to yourself in answering the challenges one is presented with in his/her life. The placement and timing of events in my life are of no coincidence whatsoever. I truly believe that.

**Okay, but who really is "The Ultimate Warrior"?**

"The Ultimate Warrior" represents the guy who doesn't allow people to cross his line without making it very clear that he knows they have and he's not going to stand for it. He represents an aggressive outward expression of what everyone at some point and time feels.... An example is let's say you're at the grocery store in the express line and the person in front of you has 30 items, the Warrior is the

guy that would $#%@! throw him out of $#%@! line, set the record straight. Inside the squared circle he was and will be again the most intense $#%@! there has ever been in Sports Entertainment. People exist in the system so much they live there whole lives under the control of other people's rights and wrongs, opinions and judgments...and "The Ultimate Warrior" is the guy who says "No more, no matter what the consequences!" I live my life each and everyday outside the ring the very same way…obviously in a verbal form of expression unless of course someone steps over my *line.*

**So tell the readers and me the story about the comic.**

First and foremost? I want to clarify that **WARRIOR**, in it's comic book presentation, is **not** wrestling related. Aspects of the comic book do involve my real life and the beliefs I have, but the telling of my life as a WWF superstar isn't the focal point within the book. The beliefs I have in my life indicate that we all have a Destiny to fulfill. Everyone. My beliefs are that we evolve in lifetime(s) in the fulfilling of whatever one's Destiny may be. We take from lifetimes the knowledge of the challenges we've faced and apply the understanding of those experiences, whether good or bad, within other lifetime(s). In the comic book, the earth-plane Warrior comes to have what he believes is just another very vivid dream, where in fact he has evolved into another lifetime…of the past or future I will not say. Upon the "Terrain of Testament" within the galaxy of "Destructiy," Warrior is faced with the challenge(s) of what "Destructiy" represents and stands for, i.e. living your life in the way of a warrior. Warrior's Destiny is to become the "ultimate" representative for those who wish to live their life in the way of a warrior.

**What is "Destructiy" and what is the challenge(s) awaiting Warrior upon it?**

The meaning of "Destructiy" is two-fold actually. I've come to define it as 8 Disciplines by which I have lived my life by in achieving the successes I've had. It's a very strong message about the powers of belief, more specifically self-belief, in your life.

"Destructiy," in it's meaning of purpose, is the living of your life in the way of a warrior according to these 8 Disciplines. The dissection of the word "Destructiy" means creating a truce between one's Destiny and one's Reality...living within the reality of the system, yet staying true to one's Destiny. Then, of course, It is the galaxy in the comic book. The challenges awaiting Warrior are the disciplines of "Destructiy," each presenting itself in physical form. These explanations are very brief at best, but then that's why we have the comic book, isn't it?

**What are the 8 Disciplines?**

The 8 Disciplines are Physical, Beliefs, Moment Mastery, Attitude, Association, Commitment, Integrity and Wisdom. The in-depth explanation of these and how they have guided me in my life becomes the underlying premise in the comic book showcased amongst the unbelievable artwork of Jim Callahan. As I said, each discipline is brought before Warrior in a physical form. The first comic is 36 pages of artwork alone and 10 pages just for the fight scene. In a four story arc, Warrior comes to be challenged by all 8 Disciplines.

**What can we expect after the Warrior answers the 8 Disciplines ?**

Who said he answers all 8 Disciplines? Maybe...maybe not. The Warrior's earth-plane life has literally been put on-hold. The simple explanation is that Warrior, as we know him from earth, has been in a coma while he battles upon the "Terrain of Testament." A promise has been given to him that if he answers the challenge(s) of "Destructiy," he can recapture his earth-plane existence...but...

**But what? Come on…just a hint.**

Well let's just say as his body lays in a coma, an open door exists for someone else to use it for a while; and in doing so, the whoever or whatever that is occupying it risks or maybe enjoys the possibil-

working on a project with various bookstore chains, including Barnes and Noble about using "Destrucity's" discipline of "Wisdom" and the persona of Warrior and the exposure of "The Ultimate Warrior" to say to kids and adults that "Wisdom is Cool." So yes, I will be promoting the comic every minute of every day for I am the only character that can literally walk off the pages.

**A couple of wrestling questions?**
Sure, go ahead.

**Best all time wrestler?**
If a man is labeled the "best in the world" and another man comes along and beats him, then that man becomes the best. Period. "The Ultimate Warrior" has beaten the best in the whole world. On April 1, 1990 I became the only man to ever defeat Hulk Hogan by pinfall at the peak of his career. I defeated Andre the Giant all over the world in less than 45 seconds. After a three year absence, I still hold the "unchallenged" standard for intensity in the world of Sports Entertainment. At Wrestlemania 12 on March 31st, I'm going to open that can of "Butt-Kick" again.

**Does the "Sleeper" hold really work?**
Sure…come here…let me show you. Hey, where you goin'? Get back here…

ty of destroying an entire lifetime of achievement and, most importantly, the relationship with the only thing he has ever really cared for. Anyway, this opens the door for all kinds of foul play and therefore revenge, you know getting even.

**Sounds awesome, have you had any problems about breaking into the comics industry?**
The most difficult aspect has been the waiting for the release of #1 and learning all the different aspects of the industry while at the same time self publishing it. Callahan has really proved himself to be dedicated to this book and that is something that won't be forgotten. Yet, there are so many misconceptions about the comic book being wrestling-oriented or that I'm just trying to capitalize off of the success I had as "The Ultimate Warrior." I expect that somewhat, especially before someone gets the opportunity to talk to me in person and recognize me as the person I am. After that, if they don't get it and can't sense my energy and passion about this book and my belief(s) that I am exactly who and where I should be, then it becomes their loss…because this book and my life speaks for itself…success within it and of the comic book is the only option. **Warrior** will speak for itself, and there are people in the industry that will have to raise their standard because of it.

**How are you promoting the comic?**
Customer service from Hell and showing no favoritism to anyone and visual or group in the industry other than my fans. We have worked with some great people already and are going to continue to work with anyone who wants to do right by the comic industry. Those who wish to bring opinions and judgments of "competitors" can shove it and if they need help, well I can do that too. My travels in the WWF will take me all-over the United States and abroad. I will be making "scheduled" and "unscheduled" (unannounced) appearances throughout. My immediate reward will be to sell comic books, not work for additional compensation for making appearances, signing autographs and the such. I'm

Always Believe! Warrior

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DESTINY...BONDED BY
BELIEF
A CONTEST
CREATED FOR THOSE
WHO BELIEVE
HE'S BACK
AND
HE'S
LOOKING
FOR YOU!

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YOU SAW HIM MASTER THE WWF.

YOU SAW HIM LEAVE THE RING BEHIND.

YOU SAW HIM COME BACK TO CLAIM

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Here's what you can win:

- **One Grand Prize Winner**—The trunks, kneepads, and wristbands worn by Warrior at WrestleMania 12, his first time back in the ring in 7 years!
- **Two First Prize Winners**—An original, signed Warrior comic book and a first of its kind Warrior comic book T-shirt!
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All you have to do is complete the coupon below and mail it back to: **Gemstone Publishing, Inc., Warrior Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**

Name _____ Age _____

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No purchase necessary. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by July 31, 1996**, which is the closing date of the contest. Winners will be selected by a random drawing to be held no later than August 15, 1996. Winners will be notified by phone or mail by August 31, 1996. Odds of winning are determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to residents of the U.S. and Canada, except employees of Gemstone Publishing, Inc., Ultimate Creations, their respective families, agents of Ultimate Creations, Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is: Grand Prize ($1,000), First Prize ($250 each), Second Prize ($125 each). All local, state, and federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are non-transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners' agreement to their name and photograph, and/or likeness for use in Gemstone Publishing, Inc. promotional purposes. This contest is void where prohibited, regulated, competed, or by law. For a complete list of winners (available 2 months after July), mail the names of winners to the address listed, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. All rights reserved.

# GO QUEST, YOUNG MAN!

by Steve Fritz

From the response at the American International Toy Fair, March 12-17 in New York City (see FAN #11), the hit status of Hanna-Barbera's Real Adventures of Jonny Quest may be a foregone conclusion. If the people who were at the unveiling party were any indication, the show's going to be a monster.

Consider this: Turner Entertainment thinks the show is so good that they are going to air it 21 times a week: seven times on TBS, seven times on TNT and the last seven times on the Cartoon Network (naturally). That means cable viewers will have three different time slots a day to catch the 65 new episodes of the series.

And the truth is, as anyone at the debut party will tell you, the new Jonny Quest is well worth the hype. The animation is some of the best currently coming out of the U.S., combining the best of both Japanese and computer-aided animation styles.

The overall scenario sounds good as well. Jonny and Hadji are both older, according to various H-B and Turner personnel, anywhere from 14 to 16. Jonny's tougher, leaner, more buff, and no longer completely under the thumb of his father, Dr. Benton Quest. In fact, many of the missions the Quest team embark on are now led by Jonny while the good doctor stays home and works behind the scenes with Hadji and Bandit. If Jonny needs muscle, there's always Race Bannon, who's more rogue than ever.

Speaking of rogues, it seems that Dr. Quest has broken free from his former government affiliations and obtained pretty much independent status from his former employers. He's added one new member to the team, a girl named Jessie, who keeps Jonny's now wilder impulses in check.

While super-science is still the backdrop of the new Quest series, it's being taken in a new direction. Dr. Quest has created a VR environment he calls Quest World. It's not uncommon for Jonny to take his team into Quest World in order to solve their latest cases.

Sounds like a heck of a challenging scenario to adapt for a comic book, eh? Sure, but that won't stop Dark Horse. They've got the license and they have scripts well into production.

"I wouldn't classify myself as an animation expert, but when I was a kid, Jonny Quest was in that upper tier of my favorite animated shows," says Quest editor Phil Amara. "It never pandered to me. It was practically the exact polar opposite of shows like Clutch Cargo, which was on at the same time and I did not like as a kid. It had a sense of grace and craft behind it. I did not feel that Hanna-Barbera was just phoning this one in with a cookie cutter mentality. It was intelligent considering the age group they were aiming for."

Amara would be the first to say the thrust of the Dark Horse Quest series will keep this approach in mind. One could also say this is part and parcel of what the series' creator, the late Doug Wildey, had in mind.

"I didn't become aware of him until I was much older. I had a cousin who was much older and turned me onto comics," says Amara. "He was the one who turned me on to The Spirit, Little Nemo and old DC. My cousin turned me on to Doug and showed how he was the guiding spirit and vision of Jonny Quest. I am trying to create a feeling of what Wildey would be going for if he was doing the comic today. I want to make these comics a tribute."

Amara admits he's waiting for approval from Turner regarding who the artist is, but he also admits he does have someone in mind. "I can't say who the artist is

yet, but I'm looking at a guy who has a very clean, superhero-type approach I think will lend itself very nicely to the comic. He will make the readers of our comics harken back to the old show while still staying in touch with the new Jonny Quest that Turner will start this Fall."

On the other hand, the writer is set as Kate Worley. Yes, the long-time scripter of Omaha The Cat Dancer will be the main creative force as far as the scripts are concerned. Further, Hanna-Barbera has given Amara and Worley a green light to start doing original stories of their own, independent of the show.

"I used to work at Kitchen Sink," says Amara, "and I worked with her [there]. I think Kate may not be as hot as some out there, but I can't think of too many who are as good as her either. In or out of comics, very few people have the versatility she does. She has a very nice sense of drama. Besides Omaha she has also done some work on Wonder Woman and with Disney. She's also a very big Jonny Quest fan. The moment she found out that I was working on the book, she called me up and told me she'd do whatever it took to convince me that she should be doing it. Little did she know I'd have called her anyway," he said.

Amara explained, "Hanna-Barbera is letting us do our own scripts. Kate Worley is working on a very good story arc for the first three issues that deals with vampires. I got to meet with Takashi and Peter Lawrence [the show's producers] and got a sense what they were trying to distill from the old show while still allowing what they would add to the new show. If anything, some of the stuff Peter Lawrence has in mind is very reminiscent of Raymond Chandler."

Amara added, "There's one in particular we're looking forward to adapting. It's called 'Endovu's Last Journey,' and it concerns Jonny being chosen to follow an elephant who's dying and going to what was thought to be the mythical elephant's graveyard. I think it will work beautifully in comics.

"Although it's not set it stone," Amara continued about the comic, "what we are looking forward to doing is a three-issue story arc and then a one-shot, then back to a three-issue story arc and another one-shot. The arcs will be original stories by Kate Worley. The one-shots will be the best place for adapting already existing shows. Oddly enough, Kate will be taking breaks on occasion. Partly because she is an expecting mother at this time and partly because [writer] James Vance is so good at doing adaptations. He will be doing 'Endovu's' in particular."

If all goes well, Amara expects the comic to debut on or around the time the TV series does, if not slightly earlier. Turner has stated that the series will take its bow on August 26, so watch for it! ■

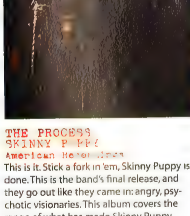
FOR YOUR CHANCE TO WIN COOL JONNY QUEST STUFF, CHECK OUT PAGE 101!

# psychotic REACTIONS

## THE GRAY RACE
BAD RELIGION
Atlantic Records

I don't envy the Bad Religion boys: they had the monumental task of following up the spectacular **Stranger Than Fiction** album. But they pulled it off, with the help of Brian (Minor Threat, Dag Nasty) Baker's guitar and Ric (The Cars) Ocasek, who handled the production chores. Bad Religion have been making music for the past 15+ years, and their sound is tight. Really tight. Where **Stranger Than Fiction** had a "wall of sound," **The Gray Race** is a lot more open and airy. These guys play harder, faster, and louder than anyone else out there. From the in-your-face start to the in your-face finish, this is a great album. As if all that were not enough, the neo-Luddite in me (that means I don't dig the "cyber age") *really* digs lyrics like: "Turning true emotion/Into digital expression/One by one we all fall down" (from the opening title track). Bad Religion has always put information and intelligence ahead of all else, and they continue that with **The Gray Race**.

—Joseph P. Rybandt



## THE PROCESS
SKINNY PUPPY
American Recordings

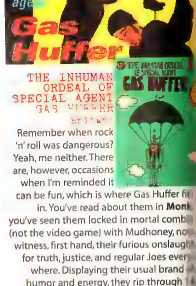
This is it. Stick a fork in 'em, Skinny Puppy is done. This is the band's final release, and they go out like they came in: angry, psychotic visionaries. This album covers the range of what has made Skinny Puppy interesting over the past 15+ years. **The Process** seamlessly blends their last three releases (**Rabies**, **Too Dark Park**, and **Last Rites**), while adding new sounds, instruments (mainly guitar), and textures to their self-styled, "audio sculpture." I've been a fan for awhile and have always anticipated new work, waiting to see what direction they would go, and I've never been disappointed. Their music evokes all sorts of paranoia and brings to life any inner-demon you choose. **The Process** starts with "Jahya," a clang of heavy guitar over synth/industrial beats, and from there they go surprisingly mellow with "Candle" and they round out the mix with the dance/industrial groove of "Blue Serge." It's like they wanted to get it all in for this final project, and they cover the widest possible range while still holding true to the Skinny Puppy sound. So check your pre-conceptions at the door; this is really cool stuff and puts all the pretenders out there to shame. I'm truly sad to see them go.

—Joseph P. Rybandt

## HOME ALIVE:
## THE ART OF SELF DEFENSE
ANTICS ARTISIS
Epic Records

With the profits of this double-CD set going to a charity offering affordable self-defense training, you can't go wrong. But then, when the actual material on these discs is as good as this, you *really* luck out. A mix of spoken word and music tracks, some recorded specifically for this set, **Home Alive** is 45 tracks (!) of fantastic ear food. The spoken word stuff (especially Bobby Miller and Exene (X) Cervenka) is thought-provoking and powerful as the music, where the lesser knowns more than hold there own. Catfood, Monster Truck Driver, and the under-appreciated Supersuckers match bands like Nirvana, Presidents of the United States of America, and Pearl Jam in intensity, with the late Mia Zapata outshining them all. There's certainly something here for everyone.

—Christopher Woodward




## THE INHUMAN ORDEAL OF SPECIAL AGENT GAS HUFFER
Artist




Remember when rock 'n' roll was dangerous? Yeah, me neither. There are, however, occasions when I'm reminded it can be fun, which is where Gas Huffer fit in. You've read about them in **Monk**, you've seen them locked in mortal combat (not the video game) with Mudhoney, now witness, first hand, their furious onslaught for truth, justice, and regular Joes everywhere. Displaying their usual brand of humor and energy, they rip through 14 new songs and make it obvious why they are the fave of cool bands everywhere. Drummer Joe Newton and bassist Dan Blackstone play tight and deliver the goods throughout. Guitarist Tom Price plays searing licks, exhibiting that retro rave guitar so popular with the kids these days while showing some dang-near country pickin' on "Sin of Sloth." Vocalist Matt Wright puts the "oh" in frontman, hollering throughout. Buy the album, get the comp ("free" from the Huffers with $1 postage and handling). It's more fun than sitting in the garage with your friends taking turns at the tap.

—Steve Messina

LIFE
THE CARDIGANS
Minty Fresh

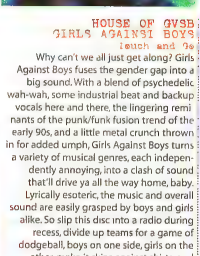
Depressed? Tired of the same old boring sad songs? Wanna hear the Swedish version of cotton candy being fed through a flange pedal? If you answered "yes" to the above, either get a life or get this CD. Now that every punker has traded in his or her leather jacket for a martini glass, step right up and soak yourself with the cascading tinklings of a million overdubs and wavering Tinkerbell vocals. Certainly a mood setter, most assuredly a groove grabber...but not wanting to be the party pooper, the mood and groove leave as quickly as they are set. The cotton candy evaporates leaving the abandoned fairground soaked with sugar vapors and molasses memories...I'm getting a cavity just thinking about it! The CD blends into the background for about four songs only to resurface when the Cardigans deliver their version of Black Sabbath's "Sabbath Bloody Sabbath" at the end. Admittedly, I laughed out loud. Suddenly, however, I was struck with the real meaning of the Cardigans—Fuzzy Wuzzy Ozzy. A look at music floating in all our heads from the sounds of 60s soundtracks to heavy metal memories, all wrapped up and coming to the fairground near you. Don't forget to brush.

—S. Leonard Hedeen

REFRAINS
NEIL SMYTHE
Feature Presents
Feabedy

Imagine Tom Waits reared on a strict Disney diet, and that's the sort of music that Neil Smythe (aka Victor Banana, composer to the quirky but fitting soundtrack to Dan Clowes' comic story **Like a Velvet Glove Cast in Iron**—Clowes also provides the cover art on this disc) produces. This album of consistently odd songs deals with Smythe's yearning for what he is not. Whether it's about a guy falling for women who only want him as a friend ("From Sick with Love"), or a smart guy longing to be stupid ("I Wanna Be a Dummy"), or just a chameleon ("Who's a Chameleon"), Smythe's character is in a futile struggle for identity, desperately trying not to drown in the "Acrid Marsh" of this world. The music plays like a carnival polka/waltz that gets darker as the disc continues. The first song, "Butterscotch Sunday," is pure 60s pop every bit as sweet as the song title. But by the last track, "Aloha Baby," you get the feeling that you'll never see Smythe again. Fortunately, Smythe is a just character, and the man making this music will probably pop up under a new pseudonym to create another interesting album.

—Benn Ray




HOUSE OF GVSB
GIRLS AGAINST BOYS
Geffen and Go

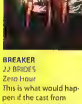
Why can't we all just get along? Girls Against Boys fuses the gender gap into a big sound. With a blend of psychedelic wah-wah, some industrial beat and backup vocals here and there, the lingering remnants of the punk/funk fusion trend of the early 90s, and a little metal crunch thrown in for added umph, Girls Against Boys turns a variety of musical genres, each independently annoying, into a clash of sound that'll drive ya all the way home, baby. Lyrically esoteric, the music and overall sound are easily grasped by boys and girls alike. So slip this disc into a radio during recess, divide up teams for a game of dodgeball, boys on one side, girls on the other, make it skins against shirts, and make sure the other team is skins, and cut loose. The chaos that ensues will show you what this band is all about...and you'll be thankful.

—Benn Ray

THE SHORT SET
*This here's a new feature of our "Psychotic Reactions." Each month "The Short Set" will take a quick look at current musical releases that we would've given a longer review to if we had the room. This ain't* **Spin** *magazine ya know.*

RATING SYSTEM
= Money better spent
= You could've done worse
= Good chance you're going to be embarrassed about
= You're on the know
= Play this for your friends and they'll consider you a music guru

BACK FROM THE GRAVE
VOLUME 8
VARIOUS
Crypt Records
There the music of the 60s is bogged down by sleepiness and crédulousness. However, this current volume of rock shows that there was something going on in those Brady Bunch garages besides drug use and absurd dedication to peace, love, and other asinine concepts. It's a collection of garage punk years before garage punk was known to exist
— *BR*



BREAKER
JJ BRIDES
Zero Hour
This is what would happen if the cast from *Friends* formed a band and decided to play alternative-rock
— *MR*

CD LASER LENS CLEANER
SHALLOW
Zero Hour
Trippy space-rock with a chick singer.
— *JPR*

DESTRUCTIVE METAL PART 1
DOOMSDAY
Chaos! Communications
Yeah, it's a tired genre but if you still like loud, fast, and flashy guitars accompanied by crude and disgusting lyrics, then this metal from Hell might just be your bag
— *MR*

DON'T TELL ME NOW
THE HALO BENDERS
Kill Rock Stars
Opens with a sick and then slows down into noisy-sloppy rock with a country twang
— *JPR*

HOMES & GARDENS
HALLOOB
Pentagon Records
Low-key industrial in the tradition of later-day Laibach
— *JPR*

MAN OF SIN
VARNALINE
Zero Hour
Haunting and moody dark melodies with a touch of Sabbath thrown in for good measure.
— *BR*

MY WILD LIFE
GROVER
Zero Hour
Sporadically cool but occasionally trendy, the better tracks on this disc are produced by former Let's Active frontman, Mitch Easter
— *BR*

NOT A FOOD
CHEER ACCIDENT
Praxis Records
Experimental, noisy, guitar-driven rock n'roll from Chicago. Recorded by Steve (Shellac, Big Black) Albini
— *JPR*

VOYAGER
THE SPACE NEEDLE
Zero Hour
Slow, folksy/bluesy/trippy rock'n'roll
— *JPR*

WHORN
THE COWS
Amphetamine Reptile Records
Wild and wacky thrashing man's punk. If you like a good time, you'll love this
— *RH*

# 25 More $1 Sleepers

**Action Comics #340**
DC - Aug 1966
The first appearance of the Parasite. Back when he was just a teenager, comic veteran Jim Shooter created one of Superman's most dangerous and powerful villians. Interest is way up on this book, as collectors have picked up on just how underpriced (only $14.00) it is in guide.

**Fantastic Four #45**
Marvel - Dec 1965
1st appearance of the Inhumans plus a beautiful Jack Kirby cover. High grade copies are elusive and quickly sell at well over the current guide price of $50.00.

**Forever People #1**
DC - Feb/Mar 1971
Kirby meant for the **Forever People** to anchor his 4th World at DC. Decades ahead of its time, appreciation of what Kirby wrought continues to grow. Perhaps most importantly, this is the first full appearance of Darkseid, one of DC's best villains. Guide $45.00.

**Green Lantern #87**
DC Jan/Feb 1971/72
The second appearance of Guy Gardner and the first appearance of John Stewart, both of whom eventually become Green Lanterns. Actually, a pretty credible case can be made for this being the first "real" appearance of Guy Gardner, as well. Combined with the award winning art of Neal Adams, it's amazing that this book still only guides for $25.00.

**Frankenstein #1**
Marvel - Jan 1973
Marvel's version of **Frankenstein** never caught on quite like their version of Dracula, but Michael Ploog's great art certainly makes it worthwhile. Much harder to find a high grade copy than you'd ever imagine, and very affordable at $16.00.

# ers
## by Tony Starks

*Back by popular demand, here are another 25 sleepers currently being overlooked by the majority of fans and dealers! This list includes a few Silver Age beauties, and all "guide" (Overstreet, of course!) for $50 or less, with most under $25! You'd better hurry, however, as these current prices won't last much longer.*

**Creepy** #146
Harris - 1985
Harris' 1988 revival of **Vampirella** (#113) is a legitimate $200 book—when it appears. Only a handful of collectors realize that Harris tried to revive **Creepy** in 1985, though, with issue #146. It lists for $9.00, but collectors pay a hell of a lot more than that when one appears.

**Eerie** #82
Warren - Mar 1977
The first appearance of the Rook. It's surprising the amount of interest there is in this spacefaring cowboy. Guide of $5.00 is way off the mark.

**Freedom Fighters** #1
DC - Mar/Apr 1976
It's always fun to try to come up with a few long shots—books so inexpensive that even Ben Reilly (aka the Scarlet Spider) could afford them. Here's the first one: DC's **Freedom Fighters** teams up a bunch of the old Quality heroes, including (drum roll, please) the Phantom Lady. It'll only set you back $2.50.

**Jungle Action #5**
Marvel - Jul 1973
Black Panther begins in his own series. Don't let its guide price of $5.00 fool you into thinking this book will be easy to find, though.

**ncredible Hulk #141**
Marvel - Jul 1971
A classic cover has always made this book a quick sell. Now that Doc Samson is finally getting a long overdue miniseries of his own, we should see an increase in demand for his first appearance. Guides for a too cheap $12.00.

**New Gods #1**
DC - Feb/Mar 1971
Ties with **Forever People** #1 as the 3rd appearance of Darkseid. Listed as a cameo, but I'm not sure that's really accurate. The entire story is about Orion (1st appearance) fighting his way through Darkseid's minions to confront his father. By the way, Orion recently managed to bump off dear old dad, not that we should expect death to do much more than piss Darkseid off. Guide $45.00.

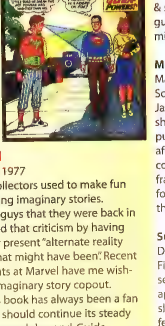
**Star Spangled War Stories #151**
DC - Jun/Jul 1970
The first appearance of the Unknown Soldier has a lot going for it. DC's Big 5 war books are already Hot, Hot, Hot, and the Unknown Soldier was one of their "big guns," if you'll pardon the pun. Way too cheap at $45.00, and DC war collectors know it.

**Justice League of America** #73
DC - Aug 1969
In this issue, you get the first Silver Age appearance of Black Canary, who joins the **JLA** the following issue, plus the first SA appearance of the GA Superman. Well worth $11.00

## Rima #1

DC - Apr/May 1974

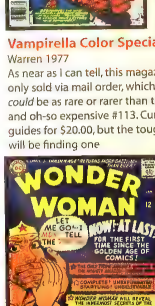
Bad girl collectors are avidly seeking out all seven issues of this obscure but well done series. Buy'em quick, before they all disappear. Guides for two whole bucks, although numerous sales have occurred in the $7.00 - $10.00 range.




## Superboy #98

DC - Jul 1962

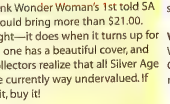
You know, Ultra Boy is nearly as powerful and popular as Mon-el, who makes his first appearance in **Superboy** #89 only one year earlier. But while Mon-el's first appearance will set you back almost $200, Ultra Boy's can be had for less than $50.00. Go buy one before everyone wises up.




## What If #1

Marvel - Feb 1977

You know, collectors used to make fun of DC for doing imaginary stories. Marvel, cool guys that they were back in 1977, avoided that criticism by having The Watcher present "alternate reality stories of what might have been". Recent developments at Marvel have me wishing for the imaginary story copout. Anyway, this book has always been a fan favorite and should continue its steady climb in price and demand. Guide $17.00


WONDER WOMAN
LET ME GO—I TELL YOU!
WOW! AT LAST, FOR THE FIRST TIME SINCE THE GOLDEN AGE OF COMICS
A DC HEART-THROB ON EVERY PAGE!
12

## Wonder Woman #159

DC - Jan 1966

You'd think Wonder Woman's 1st told SA Origin would bring more than $21.00. You're right—it does when it turns up for sale. This one has a beautiful cover, and smart collectors realize that all Silver Age WW's are currently way undervalued. If you see it, buy it!




## Vampirella Color Special

Warren 1977

As near as I can tell, this magazine was only sold via mail order, which means it *could* be as rare or rarer than the elusive and oh-so expensive #113. Currently guides for $20.00, but the toughest part will be finding one

**Justice League** #107 & #108

DC - Sep/Oct & Nov/Dec 1972

OK, so at $6.50 each, Ben Reily can't afford these, but maybe you can. The first SA appearances of the afformentioned Quality heroes that go on to form the **Freedom Fighters**.

**Justice League of America** #135-#137

DC - Oct/Nov/Dec 1976

In #'s 135 & 136, you get the first SA appearances of several Fawcett heroes—Ibis, Bulletman, Bulletgirl, Spy Smasher & Mr. Scarlet. Issue #137 tops all this off with a Superman vs. the GA Captain Marvel cover & story. All three routinely sell for 2-3x the guide price of $2.50 each, which is still mighty cheap.

**Marvel Spotlight** #2

Marvel - Feb 1972

Someday, maybe soon, Marvel is sure to give Jack Russell, aka Werewolf by Night, another shot at his own book. You would be wise to purchase his first appearance before then, not afterwards. Incredibly difficult to find in NM condition, due to it's dark cover picture framed in red and a square bound 52 page format. Current guide of $40.00 is much less than it's long term potential.

**Superman's Girlfriend, Lois Lane** #105

DC - Oct 1970

First Rose & the Thorn. Everyone's attention seems focused on the Black Orchid's first appearance in **Adventure Comics** (itself a sleeper) and they have overlooked this earlier femme fatale. Guides for only $5.00.

**Tomb of Dracula** #10

Marvel - Jul 1973

1st appearance of Blade, the Vampire Slayer. Used to be, he hung out in Dracula's book, but now it's come full circle, and Dracula guest stars in his. Lots of demand for this book pushes the price well past its listed $17.00.

**Vampirella** #67

Warren - Mar 1978

First photo cover—covers alternate between drawn and photo through issue #78. Photo cover issues are very, very much in demand (if you see one, you'll know why). But only a few collectors know when they started; **FAN** readers are now included. Guide says $8.00, but if you get one at that price without using a mask and a gun, count yourself one lucky s#n$*ch.

**Vampirella** #100

Warren - Oct 1981

Giant size reprint special. Cool cover, origin retold, and Vampi appears topless!

jeff mariotte

# nearly famous

Write about the guy with the fangs," Terry Dodson said.

That was the most memorable thing." And he was right, maybe. The guy with the fangs was a high point for all of us. Not that he was scary. Even with canine teeth which Dracula would have envied and studded leather everywhere, he was clearly a fan who liked comics and the people who work on them, especially Drew Hayes and **Poison Elves**, and he expressed his enthusiasm in a non-threatening, enthusiastic manner.

We were in the hotel now, Terry and his wife Rachel, Humberto and Alicia Ramos, my wife Maryelizabeth and me. It was almost eleven o'clock Sunday night, and we were sitting in the lobby talking, trying to ignore the fact that Maryelizabeth and I would be picked up at 7:15 the next morning to go to the airport. I was bemoaning the fact that, while I wasn't expected to be back at work the next day, I did have a column to write Monday afternoon to send in Tuesday morning. I had a half-formed idea in mind, but I was hoping something fascinating would have come up at the convention to write about. But, guy with the fangs aside, that was not to be.

The con, a one-day affair put on at the Seattle Center by a promoter named Steve Miner, was flawlessly run, with none of those little glitches that annoy you so much while they're happening but make great anecdotal material later. The signing the day before, at Cliff's Comics in the Kitsap Mall, was the same. Cliff runs a smooth, professional operation, and his excellent staff handled everything that could have come up. Two ferry crossings, one to Bainbridge Island and the other back from Bremerton, were each smooth and uneventful. While I thought briefly that the naval officer and his wife sitting next to us as we, apparently fully grown adults, read comic books, might provide some column fodder, they didn't even seem notice.

So I was getting desperate and looking for ideas. And then it dawned on me that maybe this was the idea. Maybe the thing to delve into is that here I am, sitting with Humberto and Terry and spouses hours after the con, long after the fans have gone home, and we're talking comics and other things, normal human things, and probably the fans who were at the convention, and the fans who weren't but will read this column, might want to know what it's like to be not one of the many fans but one of the few, guests, one of the people upon whom attention is focused for a day. After all, the major interaction most fans ever get with a pro is a quick "What's your name? Who do you want me to sketch?" sort of exchange. When you reach a greater level of fame than I have, you also get the "Doesn't your hand hurt" question a lot. (My answer, by the way, is no, because I'm usually signing with one of those metallic paint markers and you don't need to bear down. If I was an artist, doing several hundred sketches, my answer might be very different, as it is convention norm for me is 4 or 5 sketches and that's fine.)

So here it is. If you're a pro and you're appearing at a show for Steve or one of the promoters like him, things are fine. You can begin to believe in your own celebrity. You are flown to Seattle and put up in a very nice hotel. You go to a wonderful restaurant with Terry and Humberto and Bill Sienkiewicz and Karl and Barbara Kesel and Drew Hayes, people whose work you've admired, and you sit there thinking something like, "I'm not only at the same table with these people, I'm in the same business and they're treating me as a peer.

The next morning you go to the convention and you see the folks who didn't make it to dinner, such as James O'Barr (but you got to ride in from the airport with James and Mary), Class distinction comes only when the lines start to form. James, by virtue of having created the Crow, one of the most memorable comic characters of modern times, and Humberto, a fine artist with a wonderful, whimsical style and a tremendously hard worker, and Bill, whose style is described, appropriately, as radical, and who has done excellent work for a number of years on a variety of books, have the longest lines. All artists. One thing to keep in mind: if you're entering the comic business to become famous, unless you're Neil Gaiman or Chris Claremont or a handful of others, the artists will always, *always* have longer lines than you.

But even without long lines or lines at all, you sign a lot of comics. There are times when you look over at Drew signing and Humberto sketching and wonder where your public is, but then someone wends his way through the crisscrossing lines to where you sit with a box or bag of comics you wrote, or even one comic you wrote or, in one case, just a battered but prized **StormWatch** on which you were the letters page editor. And you try to make sure that every one of them, large stack or single book, gets the same enthusiastic response from you. If someone appreciates the work you did on a book and wants you to sign it, you're happy to do it. After all, these people love comic books and like to talk about them, and some of those comics are yours, and by buying them they have made sure you can continue to get paid for doing this.

Then it's all over. You go your separate ways. Your fame is gone. Stan Lee may be the only guy in the comics business whose name is recognizable to the average American. So your fame is fleeting, but the friendships you've formed and the relationships you've made by interacting with fans are just beginning. That's better than being famous any day. ■

# manga anime

by
Jason Topolosky

## Iria, The Baddest Girl In Town!

*He is feared in every corner of the galaxy. He exists only to kill and destroy. His name is Zeiram.*. Beginning in March, with subsequent volumes following in May and July, *Iria: Zeiram the Animation* will be released by Central Park Media under its U.S Manga Corps label. This highly anticipated, three part video series takes place before the live action series *Zeiram*, released by Fox Lorber in January, and is perhaps one of the best Anime releases this year. Not just another bad-girl, Ina is a bounty hunter obsessed with hunting down Zeiram, a government-created monstrosity gone wrong in the first volume, the starship Karma is hijacked while carrying the Vice President of the Tedan Tippedai Corporation and some mysterious cargo. Iria, an apprentice bounty hunter, accompanies her brother Glen and his boss, Bob, on a rescue mission before the authorities arrive. But the extraction turns deadly when the government's secret cargo, Zeiram, a new bio-weapon, goes out of control, killing friend and foe alike. In this explosive, edge-of-your-seat thriller, Iria is caught in a government conspiracy, and someone's out to silence her before she can uncover the truth.

"The great thing about Iria is that she isn't the traditional Japanimation female character. She's a powerful female role model who demonstrates that a woman can do a job just as well as any man can," comments Stacey Rosenstien, Publishing Coordinator for CPM Comics. "Today's comic industry severely lacks strong female characters. The idea of a woman running around in a piece of dental floss for an outfit, relying on a man for leadership is completely ludicrous," adds Rosenstien. Rosenstien indicates that while quality certainly is the most important factor in the fate of the comic industry, attracting

new consumers is of equal importance."I hope that Iria is among a long line of strong female role models for both male and female consumers, because increasing the percentage of woman consumers in our marketplace may be the key to the industry's ultimate survival."

In addition to the three video releases by Central Park Media, Software Sculptors has produced *Iria: Zeiram the Animation Vol. 1 & Vol. 2* for CD-ROM. In addition, Comic Images released an Iria t-shirt in March.

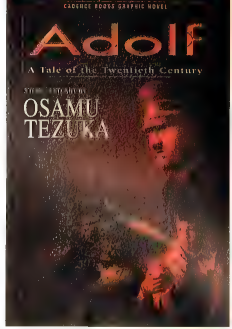
## Radical Recommendations!

**La Blue Girl #1** (BB Press)

This first release from the newest American Manga publisher, BB Press, is nonstop action from start to finish. **La Blue Girl** #1 is pencilled by American Manga fan-favorite Matt Lunsford. This black-and-white comic adaptation of the Anime 18 video release of the same name is quite possibly the best adaptation of anime to manga to date. Lunsford's attention to the detail of the film is apparent, and, although it is an adaptation, Lunsford brings a new viewpoint to the story. The first book will be released in July with subsequent issues to be released every consecutive month for $2.95 an issue. For Mature Readers Only!

**Here is Greenwood** (Software Sculptors)

This fan-favorite Anime, based on the Shojo Manga by Yukie Nasu, is one of the most eagerly anticipated series of the last four years. This incredibly successful series illustrates typical Japanese high school life through the eyes of some not so-typical students. This OAV is filled with fantastic adventures that find the students facing organized crime, the supernatural, and making fantasy movies. The soundtrack is absolutely incredible and the character designs and animation are top notch. Lots of fun with a touch of romance. Features the voice of Mitsuo Iwata (Keneda from **Akira**) and Kappei Yamaguchi (**Ranma**) The first volume will be released in September.



**Adolf: A Tale of the Twentieth Century** (Cadence/Viz)

This series, which sold a staggering 4.2 million copies in Japan, tells the story of the Nazi build-up to World War II as seen through the eyes of two boys who are both named Adolf. A complex blend of social commentary (or perhaps criticism) and international espionage, **Adolf** was inspired by Osamu Tezuka's personal experiences during World War II. The two boys, one Jewish the other half-German/Half Japanese, have a tight bond of friendship, but are forbidden to see each other by their parents. **Adolf** is beautifully drawn and written, and, although it may not be historically true, it does give a fair representation of what events may have occurred during that time period. A definite must read for any serious Manga reader. There will be five volumes, with the first Manga on the street in March for $16.95.

Renowned as the "God of Manga" in Japan, Tezuka is often compared to Walt Disney in terms of his impact on popular culture in Japan. He is known primarily in America for his popular animated series, *Astro Boy* and *Kimba, The White Lion*, each of which debuted here in the 1960's.

# You Wanna Play Games?

by Steve Fritz

No...I didn't go to Atlantic City to feed my poker fix. I have family and friends for that. I went up for the annual GAMA Convention, the largest role playing, board game, and card game retailers' convention in the industry.

The way it works is that you have to be a game designer, marketing person, journalist, or retailer to get through the door. It's so restricted that a friend of mine who's a major tournament judge from the area was blocked from entering and had to hang out in front of the exhibitor room. He just didn't qualify. On the other hand, I had no problem getting in. My pass was waiting for me (I only wish my hotel room was) at the reception desk, and I got to see it all. Time and space doesn't allow me to go into detail for all the exhibitors I saw, however, but here's a run-down on as many of the manufacturers I can fit and some particularly interesting industry news as well.

## ATLAS GAMES

The big news here is Atlas has bought the rights to **Ars Magica**, the role playing game that was formerly in the hands of Wizards of the Coast.

I would have been severely surprised if the creators of **On The Edge** (and its RPG equivalent **Over The Edge**), **Once Upon A Time** and the brand new **Lunch Money** were not getting **Ars Magica**. First of all, both **Ars Magica** and the **Edge** games were the creations of Jonathan Tweet, who also happens to be a longtime pal of Atlas president John Nephew. Further, Tweet now works for WotC (where he designed **Everway**), and the scuttlebutt is that he was firmly behind Nephew and Atlas getting **Ars Magica**.

At the convention, Nephew reported that sales of role playing games are up. This was confirmed by John Danovich of TSR, who also reported sales of all TSR RPG modules were up 20% in the last year. On Nephew's part, he reported that Atlas is in the process of reprinting many of its RPG games, some for the first time ever.

Though **Ars Magica** has never been one of the biggest RPG's out there, it has a very fanatical following behind it. Atlas will actually be publishing the fourth edition of **Ars Magica** soon, most likely this fall. I say if the game managed to get to a fourth edition, it must have some kind of legs.

## CHATHAM HILL GAMES

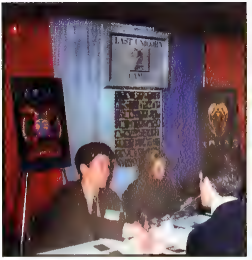
Chatham Hill has entered the market with its own sports board game. Entitled **1876 Baseball**, the game uses the rules and rogs of the game of that time, which is radically different from the modern game. For all those who have a yen for baseball history, I can't recommend this game enough.

## COMPANION GAMES

Companion has released the latest version of its **Galactic Empire** CCG, called the **Universe Edition**. Companion president Carl Schulte promises this is the most complete version of the game yet, being composed of the best cards from the original base set as well as all the expansion sets. There will also be

a new GE expansion entitled **Piracy** due shortly. It introduces space piracy into the game and will be sold exclusively in six-card booster packs. There's 152 cards to this set.

And those who want to be up-to-date on the game can also subscribe to a magazine Companion started publishing. Entitled **Galactic Fire**, the second issue is due out this spring. All those interested can send $3.95 to Companion c/o PO Box 392/Stamford NY 12167. Companion will also release its version of the Pentacle card game this April. The company got the rights to do a second edition of the game from Morning Star Games, who originally issued it as a non-collectible card game in 1990. Companion promises to not only bring the original game back, but already has expansion decks in the works.



## DAEDALUS GAMES

Daedalus has decided to give its **Shadowfist** fans a b.t of a break by delaying the ship date on its Second Edition. Between now and June, there will be three complete expansion sets (**Netherworld**, **Flashpoint** and **Throne Wars**) on the market. I don't think there's a single wallet out there who wouldn't approve of the reprieve. This will also give game designers Jose Garcia and Robin Laws a chance to further whip the new version of the base set into shape.

Garcia reports that he will be removing a number of cards from the set, including the likes of Pub Ord Squad, because they aren't as effective as he and Laws would like them to be. For all the cards missing, expect to see them replaced with new common or uncommon cards that Garcia promises will be, in his words, "damn useful...not a bit of deadwood among them."

## DONRUSS/NXT

The major news here is Donruss had samples of its **X-Files** CCG on display. If *X-Files* creator Chris Carter and Fox TV give approval of the design, the CCG is going to be one of the hottest looking things out there.

What I've gleaned from game designer Ron Kent is that key characters Fox Mulder and Dana Scully WILL be common cards. They also can never die (but you can still do a lot of other nasty things to them). While playing the game, your objective is to solve your opponent's conspiracy while they try to break your own. You can do so by aiding and/or stopping all the aliens, agents, other characters, and devices that were seen in the first two seasons of the show. If it's a hit, and I wouldn't be surprised if it is, expansions will be planned around the third and fourth season, most likely next year.

Pending approval from Carter and Fox, the **X-Files** CCG will be out this summer.

## FLEER/SKYBOX INTERNATIONAL

While Fleer had its still-unpublished **Hunchback of Notre Dame** and **Star Trek** card games on display, the big news here is that the biggest card company in the world is entering the sports world with its own licensed hockey game.

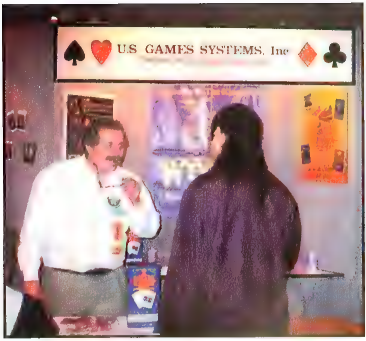
According to one Fleer spokesperson, the game has gotten the approval of the NHL Players Association (which means an approval from the National Hockey League should be forthcoming). This means the

Fleer **Hockey** CCG has the right to use actual photos and stats of all the players currently playing the game. Furthermore, the Fleer game involves a totally new mechanic from the Playoff game currently on the market and will also NOT utilize dice like One-On-One Hockey. Don't be surprised if the game hits the market this Fall or early in the winter to coincide with the NHL's 1996-7 season.

I also got my chance to see the *Star Trek* game in action. Expect more on that soon.

## HEARTBREAKER HOBBIES

Heartbreaker president Bob Watts informed me the third **DoomTrooper** expansion, **Mortificator**, was in the process of being shipped from Carte Mundi in Europe. It should just start hitting the market by the time you read this, pending U.S. Customs. **Mortificator** focuses on the characters of the same name who have already been introduced to the game. The Mortificators are religious zealots who use ninja tactics to get their point across. Don't be surprised if this latest expansion means a lot more personal combat tactics. In the meantime, a move based on *Mutant Chronicles*, the role playing game **DoomTrooper** is getting ready to start production.




## STEVE JACKSON GAMES

SJG unveiled its latest card game, entitled **Dino Hunt 1996**. The game can be played by kids aged six to 60 and involves you going through time in order to bag all forms of the big beasts throughout history. It's a relatively simple mechanic, but it does include a lot of stats and other facts about the big lizards. It also involves miniature dinosaurs, which really ought to be a hit with the kids.

## U.S. GAMES

The second **Wyvern** expansion set, **Chameleon**, has hit the market, and game designer Mike Fitzgerald reports there's two more in the works. Aside having fun watching Fitzgerald getting his head handed to him on a platter by **Wyvern** spokesperson Doug Bissonette, it was fun getting the new **Wyvern** gift box set from the guys.

## WHITE WOLF

The second major CCG from White Wolf's Game Studio is set to hit stores this summer, and it looks great. **Acradia: The Wyld Hunt** uses new concepts in play that could really go far to expand the way CCGs are played. Much like a traditional role-playing game, you develop a character that grows stronger as you play through an epic scale adventure. And, unlike most all CCGs on the market, there is no starter deck for **Arcadia: The Wyld Hunt**; players collect a character booster and story booster and begin from there.

## WILDSTORM

The next **WildStorms** expansion will plumb the depths of the rest of the Image universe for its characters. This means real soon you will be able to add the likes of the Youngblood, Prophet, Spawn (who's already been a chase card), Savage Dragon and other Image characters into your game. This expansion is due in June.

WildStorm also reports its second edition of its base game, the **Unlimited Edition**, has sold out. The same holds true for **WildStorm's** first expansion, **Conflict!**.

## WIZARDS OF THE COAST

The big event here was the unveiling of **Netrunner**, WotC's new CCG. Developed by Richard Garfield, the game pits hackers (aka runners) against corporations. The corporation side wins by fulfilling its "agenda." The hacker wins by stealing it. Garfield has given both sides plenty of nasty little tricks to keep people preoccupied. I wouldn't be surprised if **Netrunner** becomes the second major card game from the creators of **Magic**.

Speaking of **Magic**, Wizards of the Coast also announced it has stopped product on on its **Ice Age** stand alone/expansion set. The company had promised it was going to do so about this time. On the other hand, the first **Ice Age** only expansion, **Alliances**, is well underway and should hit the market this spring. Also due out is a pure expans on to **Magic** entitled **Mirage**. Garfield told me this one has to be the most satisfying expansion he's seen. Expect more on that in the near future as well.

Wizards of the Coast president, Richard Garfield, shows the ins & outs of Netrunner

# Toys

**SPEAK, PLAYMATES PICARD GRABS ATTENTION**

To commemorate thirty years of *Star Trek*, Playmates will be releasing four stocky limited action figures in their *Trek* line this year, with one appearing each quarter. As reported in **FAN** last month, the first of these figures is **Picard From Tapestry**, which has been trickling into stores for the last couple of months now at the ratio of about 1 per every 9 cases. Trading and secondary sales have been fast and furious on this figure already, with offers appearing daily on internet bulletin boards and employees of toy stores being offered extra cash to hold the figure for unscrupulous dealers. With only 1,701 (as in the registery number of the U.S.S. Enterprise) figures being made, this will certainly be a tough piece, but reaction among collectors has been varied, with some expressing anger towards Playmates over a gimmick which may make complete runs of *Trek* figures a thing of the past. As **FAN** was the first to report on this figure, you can be certain that we'll continue monitoring the interest in the **Picard From Tapestry**, as well as investigating which figure will be the next limited edition this year. In the meantime, we offer you a look at what all the fuss is about.

**AHOY, BATMAN**

Collectors of the Dark Knight toys have begun finding a collection of figures that look more like they've stepped out of *Treasure Island* than Gotham City, as Kenner's latest **Legends of Batman** assortments have hit stores. With figures including **First Mate Robin**, **Buccaneer Batman**, and **The Laughing Man Joker** all dressed as pirates, this assortment is sure to fuel further interest in this **Batman** line. Interestingly, though, these figures are arriving in cases with **Legends Catwoman** and **Riddler** figures as well, which may cause prices on these two figures to drop as more appear on the market. What's more, Kenner's **Adventures of Batman and Robin** figure cases are arriving in stores with new figures like **Paraglide Batman** mixed with old figures in old packaging, with sightings of **The Joker** and **Mr. Freeze** being reported. This repacking idea could be a serious misstep on Kenner's part, as collector interest could drop dramatically as more older figures arrive on the market.

**NEVER ENOUGH STAR WARS**

Kenner's other big action figure line, *Star Wars*, has been hitting stores with a staggering variety of figures, with case assortments impossible to guage. Anonomous sources at Kenner have revealed the company plans to release as many as 80 (!) different figures this year alone. Moreover, variations have already popped up among the currently released figures. Look for two different **Ben Kenobi** card backs, one with a full figure photo, the other with a waist-up shot. On the **Boba Fett** figure, collectors can find early assortments with the black circle on Boba's gloves instersected by a white line. On newer assortments, the black circle is whole. Obviously, there's no telling which figure will be more in demand so far. New figures already in stores include the **Tie Fighter Pilot**, **Yoda**, **Han in Hoth Gear**, and **Luke from Dagobah**. But

keep an eye out for the **Speeder Bike** as well, as it comes with an exclusive figure and looks to be a very well-done piece.

### THE TICK FINISHES ITS RUN FOR THE BORDER

As reported last month in **FAN**, Taco Bell was running an exclusive promotion with **The Tick**; giving away toys made by Applause with its kids meal packages. By the time you read this, though, the promotion will be over, and these were actually well above the usual quality of kids meal type toys. So if you haven't already, you might want to make a run for the local border and snap up any leftovers they might have in storage. Since Bandai dropped the **Tick** license, toys based on the lovable blue dullard are going to be few and far between.

### CYBERFORCE BURSTS INTO STORES

Beginning in June, you can scour your local toy shops for Mattel's new **Cyberforce** action figures. There will be six different packages containing two or three figures each and will be limited to only 3,000 cases (24 per case). Each pack will be numbered and carry a "Limited Edition" stamp for the ultimate in collectibility. And, as a special bonus for collectors, 600 have been signed by Marc Silvestri, the series' creator, for random insertion. This could well be the next hot toy line, so keep an eye on those shelves.

### IRWIN EXPANDS REBOOT LINE

Due to the wealth of interest in the **ReBoot** toy line's first assortment of figures last year, Irwin is expanding the line, with some of the newer figures hitting shelves this month. This new assortment will feature color change characters, with one in ten thousand **Enzo** figures changing color in a unique way. What's more, the owner of that figure will win the complete **ReBoot** toy line. Also look for new vehicles including the **Megatruck** and **Exoskeleton**.

## TOY MARKET REPORT

by
James Bullock

### RECENT TOYS (1994-CURRENT)

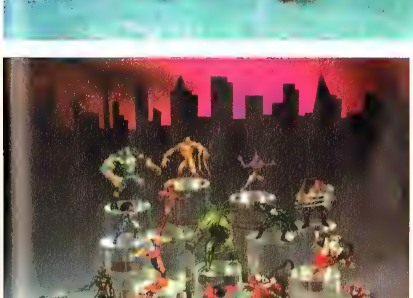
#### BATMAN

**Batman**, particularly the animated toys, are pretty hot. Completionists are going wild and villains are all finally going up, especially **Penguin** ($40), **Catwoman** ($25), **Riddler** ($22), **Joker** ($20) and **Two-Face** ($20). **Bane** is still kind of stagnant at $12 but **Poison Ivy** and **Phantasm** are actually starting to sell for more than $20! Also, the **Green Face Jet Pack Joker** is $22 and several standard issue **Batman** and **Robin** versions are all above original retail around $8, even the really common ones. You knew it had to eventually happen. **Batman Returns** stuff is picking up, especially **Penguin** ($32) and the **Penguin Commandos** ($16). All vehicles from this and the first movie lines are up a bit too. The animated **Batmobile** is becoming tough to find and is starting to get above retail. If you had hopes of eventually picking up a **Robin Dragster**, forget about it. What few exist are being hoarded and those which are being sold are $400-$500 MIB! Loose, the ultra-rare vehicle fetches $100 $125! In general, all **Batman** stuff has become a good bet.

#### MARVEL

Toy Biz figures are picking up as well with some of the new lines revealing some moderate toughies. From the "Not A Big Jump But Still Noteworthy" department, **Hawkeye**, **Spider-Woman**, **Nick Fury** and

Charles the Brain Child from Taco Bell's Tick Kid's Meal Toy line. Yes, that's his brain in there.



for these toys in stores soon. ReBoot (Topper) goes with familiar characters with change action, while CyberForce (Jawern) issues their line in limited 2 and 3-packs, numbered packaging.

**Morbius** all hit $8, slightly above retail. **Rhino** is still elusive at $25 and should stay that way for a while. The **FF** repaints are still good, as is **Phoenix** on the first card. Most other figures from all lines are being dumped by most stores for as low as 2 for $5!!!

### MCFARLANE TOYS

All McFarlane Toys lines are decently hot with the new **Spawn** release being the hottest. **Cy-Gor** is really tough and commands $20-$25 followed by the **Maxx** at $15-$20. All others are readily available at retail. All early variations including the **Blue Spawn** have calmed down even more. People are trying to go above $30 for **Malebolgias** but no one will pay it. They're out there and demand is not what it used to be.

### STAR TREK

**Star Trek: TNG**, without a doubt, dominated this month. The **Picard Tapestry** figure, the rarest by far to date to be released by Playmates, has everyone taking out the second mortgage. The only problem is, no one is selling. With tens of thousands of Trek fans and hundreds of thousands of general action figure collectors trying to get their hands on one of the 1,701 figures, anyone with the

mildest of economics educations can tell you that such is the design of skyrocketing value. No one will sell. I can't even give you a price range at this time. If you see one, it's pretty safe to say PICK IT UP! On the flip side, **Thomas Rikers** are showing up everywhere, as there are five times as many of him as there are **Redemption Datas**. His value has fallen to $115 on U.S. card and $85 Canadian. **Redemption Data** on the U.S. card went up again to the $175 range with Canadian cards staying around $100. A vast majority of these were released in Canada so the U.S. card is the real find. The way you tell the difference, in case you don't know, is that Canadian cards have the figure's name on a blue sticker on the bubble rather than in the insignia to the left. All 1995 figures are selling well, especially the **Holodeck** and **Supernova** figures at slightly above retail. Also, the second **DS9** series is picking up a bit.

### STAR WARS

***Star Wars*** took a close second to ***Star Trek*** with lots of speculative demand for the second and third series stuff. Vehicles are slow movers and don't sell for above retail but the figures are hot. **Han, Chewy, R2** and **Luke** are everywhere, but the rest are all picking up. **Darth Vader, Stormtrooper,** and **C-3PO** are all $8, **Obi-Wan**, on either card variation, is $12 and **Leia** is back up to $12-$18. Among second series, **Luke in X-Wing Gear** is most common, followed by **Boba Fett**. Both sell for around $10. **Lando** is surprisingly tough and fetches $12-$14. **Yoda** was the early big winner from the third series, getting $15 at the offset, but has calmed down to $10. The **Tie Pilot** had the same experience going from $12 back down to $9. **Luke in Dagobah Fatigues** and **Han in Hoth Gear** are the commons at $7 each. These figures are ultra-hot so, although I do advise to buy higher priced stuff with caution, I also feel that having at least one of each is a good idea

### THE TICK

**The Tick** is red hot with no **Die Fledermauses** (or would that be **Die Fledermice**) or **Man Eating Cows** to be found and prices on these two are up to $50-$60!!! All others are sought after as well for $10 or so. The second series is hot as well but with none standing out as scarcer than any other. Even the PVCs and wind-ups are in top demand. Wondering why? Watch the show. Its mature humor rivals *The Simpsons*, making it the second greatest show on TV! (End shameless promotion.)

### SORT-OF-RECENT TOYS (1983 1993)

### G.I. JOE

**G.I. Joe** has picked up quite a bit in recent months with series 1-3 figures and accessories climbing the most. Anything in a sealed box and all figures MOC or loose complete are red hot with sales including (loose complete) **Scarlett** 1st ($30), **Snake Eyes** 2nd ($25), **Cover Girl** ($22), **Clutch** 2nd ($16), **Hawk** ($20) and **Baroness** ($25). MOC sales include **Storm Shadow** C8+ ($90), **Snake Eyes with Timber** C8+ ($95), **Cobra Commander** 2nd C8 ($100), **Stalker** 1st C7+ ($60) and **Major Bludd** C9 ($55).

### TEENAGE MUTANT NINJA TURTLES

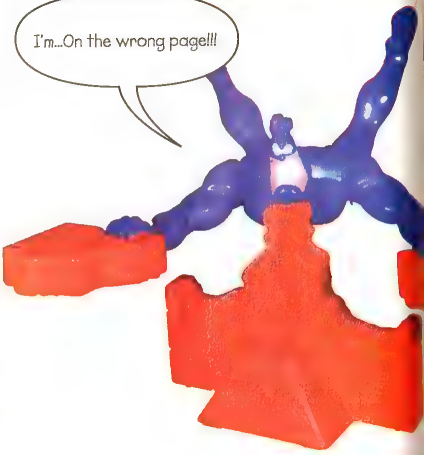
While **Teenage Mutant Ninja Turtles** may be generally dead as a line, the few rare figures of the line are red hot. **Hot Spot** figures have been showing up little by little leaving the value at around $50 MOC. The recalled **Black Belt Boxer Mike** is nowhere to be found and would fetch $75-$90 if available. **Scratch** is never, ever, ever seen for sale and is by far one of the scarcest figures in the hobby. While there are no sales to speak of, offers have ranged anywhere from $100 to $300!

### TOY BIZ

All old Toy Biz is pretty dead, including

The rare Mister Miracle on an unpunched American card. Try finding one of these at the local K-Mart anymore...

The strangely well-balanced Tick from Taco Bell's recent line.



all of those figures which used to have relatively decent after-market demand. **Invisible Woman I** is down to $125, when she sells, and **Daredevil I** is $40. All others are weak and don't sell at anywhere near the previous market prices. Anything more than original retail for **DC Heroes** is too much. **Lex Luthors** collect dust at $1!!! Not all **Super Heroes** are dead, though. **Secret Wars** is doing really well, and not just the tough ones. Recent sales include, among MOC figures, **Black Spidey** C9 ($45), **Wolverine with Gray Claws** C8- ($36), **Hobgoblin** C9 bubble lift on one corner ($45), **Iceman** C9 ($95), **Constrictor** C9 ($85), **Electro** C9 unpunched ($145) and C8+ with bubble lift on one side ($75). Loose (NM and complete) sales included **Hobgoblin** ($18), **Electro** ($40), **Iceman** ($35) and **Constrictor** ($30), **Wolverine with Black Claws** ($45) and **Daredevil** ($8). All others sell well when reasonably priced. **Super Powers** had another big month. Loose figures are selling better than ever, representing about two-thirds of all **Super Powers** sales. Sales of figures on damaged cards are especially slow, as are sales of most loose figures which are less than NM. Sales of carded figures include **Dr. Fate** C9 ($50), **Red Tornado** C9+ ($60), **Robin** C10 ($25), **Penguin** C9 ($24) and **Samurai** C9+ ($90). Loose, complete NM figure sales include **Batman** ($10), **Hawkman** ($15), **Joker** ($8), **Plasticman** ($35), **Orion** ($13), **Wonder Woman** ($5), **Mr. Miracle** ($42), **Superman** ($8), **Green Lantern** ($10), **Mr. Freeze** ($24) and **Cyclotron** ($35).

## TRANSFORMERS

**Transformers** are the fastest growing line in this category. How many other lines have annual nationwide conventions devoted to them? **Transformers** are joining ***Star Wars*** and ***Star Trek*** in having a huge cult following which is responsible for the ever-increasing values of the original toys. Recent sales include **Swoop** C8+ no accessories in a C7 box ($70), **Megatron** NMIB C8+ ($150), **Mirage** NMIB C8 ($65), **Hound** VFIB C7+ ($55), **Wheeljack** NMIB C8 ($55), **Blaster** MIB C9 ($60), **Dirge** NMIB C8+ ($50) and **Bombshell** NMIB C8 ($13). Loose sales include **Grimlock**, no accessories C8+ ($16), **Venom** and **Ransack** no accessories C8 ($8 each) and several cassettes at $4 each.

## NOT-AT-ALL RECENT TOYS (1982-1A.D.) STAR WARS

No surprises as this month marked another massive climb for anything and everything ***Star Wars***. The biggest sellers of the month were carded and loose **Power of the Force** figures. Loose NM complete sales included **R2-D2 with Pop-Up Lightsabre** ($60), **Imperial Gunner** ($60), **Luke in Battle Poncho** ($30), **EV-9D9** ($45), **Barada** ($40), **Luke Stormtrooper** ($100), and **Amanaman with staff** ($75). MOC sales include **Imperial Gunner** C9 ($100), **Amanaman** C8+ ($120), **Luke Stormtrooper** ($225), **Barada** C9 ($75), **Lando General Outfit** C9+ ($75) and **Han in Carbonite** C9+ unpunched ($235). Other MOC figure sales include **12 back Leia** C9 ($225), **20 back Walrusman** C9, **Boba Fett** offer ($115), **ROTJ Luke on Gunner Card** C8+ unpunched ($100), **Rebo Band Set** MIB C8+ ($75) and **ESB Bespin Leia** C8+ profile card ($75). Accessory sales include **B-Wing NRFB** C9 ($40), **Die Cast Y-Wing** C9 MIB ($100), **RC Sandcrawler** NM in ***Star Wars*** box C7+ ($525) and **Sears Cantina**, complete VF/NM in C8+ box ($425). Everything else is generally up, even the super low dollar stuff. If it's original, people want it!

## MEGOS

MEGO's also sold well in general this month. All **Teen Titans** went up, with loose specimens being the most demanded. Sales include **Wonder Girl** C9 complete ($140), **Aqualad** C9 complete ($130), **Kid Flash** no boots C8+ ($100), **Speedy** figure with outfit only, no other accessories, C9 ($90). Other loose figure sales include **Thor** C9 complete ($105), **Mr. Mxyzlptlk**, open mouth, complete C9+ ($35), **Lizard** complete C9 ($45), **Conan**, no axe, scabbard or bracelets, C9 ($60), **Catwoman** C9 ($70) and **Joker** C9 ($35).

Among ***Star Trek*** Mego sales are (loose) **Keeper** C8 ($55), **Talos** C8+ ($100), **Cheron** C6+ ($30) and C7+ ($40), **Uhura** C10 ($30) and **Scotty** C9+ ($25). MOC sales include 8" **Klingon** C9+ ($55) and a full set of 3 3/4" 1st series crew C8-9 ($60). These are very common, unlike the second series aliens. Those are available, but on typically damaged or opened cards. C10 carded examples of the **Small Aliens** command $150-$160, but are rarely seen. Loose, the **Aliens** go for $50-$70.

## MISC.

Other 70's sci-fi sales include **Black Hole Old Bob** MOC C9 ($165), the original **Kenner Alien** MIB opened but complete C9 in C7+ box ($450) and around 20 loose, used, jumbled **Micronauts** and assorted parts for $100!

## TOP 10 DEMANDED NEW TOYS

**10. OBI-WAN KENOBI ($10-$15)**
***Star Wars* POTF2 Assortment**
This figure is no longer on the racks and people who passed initially can be seen trying to kick themselves in the seat of their pants.

**9. THE MAXX ($15-$20)**
**Spawn 1996 Assortment**
White Izz or Black, with what McFarlane promises will be a limited release, these figures seemed to vanish into the Outback already

**8 THOMAS RIKER ($100-$130)**
**STNG 7th Season Assortment, U.S. Card**
Oh, how quickly we fall. This figure is popping up a lot more often lately as hoarders are trying to get top dollar

**7. PRINCESS LEIA ($12-$20)**
***Star Wars* POTF2 Assortment**
She's on her way back up again. This figure seems to have stopped by young and now has pretty strong demand

**6. LANDO CALRISSIAN ($12-$16)**
***Star Wars* POTF2 Assortment**
Maybe it's because disco is coming back, but **Lando** with his but behind bottoms is the #1 figure of the line so far. Everyone seems to have missed him the first time around.

**5. POSE-FTRIKING DIE FLEDERMAUS ($30-$50)**
**The Tick**
As ultra-rare as the **Cow** but offered for sale slightly more often. Should hold on for the long run!

**4. CY-GOR ($20-$25)**
**Spawn 1996 Assortment**
The toughest figure of the new assortment, he's never seen on the racks and desperate fans are glad to pay for him

**3. REDEMPTION DATA ($150)**
**STTNG 7th Season Assortment U.S. Card**
Finally! After over half a year at #1, he falls...but don't let it fool you. He's still outrageously hot.

**2. MAN-EATING COW ($45-$60)**
**The Tick**
This ultra-tough figure is drawing attention from everyone in the hobby as it is horribly short-packed and on every Tick fanatic's want list. Sells easily, when available.

**1. PICARD (as seen in) TAPESTRY (the sky's the limit, baby)**
**STTNG 96 Assortment**
From out of nowhere to #1, the figure is on 100 times more want lists than there are figures to fill them. It's ultra-mega hella hot! (You are ning out of modifiers!) Toldya so.

The Maxx with Black Izz has been showing up in limited quanities and will reportedly not be included in future assortments of McFarlane Toys.

# UNTOLD Tales

by
**Scott Braden**

**Sometimes in this crazy little world we call the comics industry, top creators dream up projects that never see the light of day. These projects might have had fans talking for years, but as the fates would have it, something happens, causing these stories to either fade away or build to some great and powerful ending that never, ever comes to be. End of story, right?**

**Wrong. That's where we come in. Untold Tales is our way of trying to shed a little bit of light on these hot projects that never were, as well as an attempt to try and answer age-old questions like "What were these projects about?" to "Why did these books never come out?" And of course, any true comic book fan knows that it's not just the books that we have in our hands that are cool, it's also those stories that have gotten away from us. Well, fanboys and girls, it's time we got those stories back.**

## Rick Veitch's Swamp Thing #88

"I don't think any of us thought that a story about Swamp Thing meeting Jesus carried that kind of forward momentum in the media," writer/artist Rick Veitch remembers, "but the damn thing did!"

Veitch (**Maximortal**, **Brat Pack**, **Teknophage**) is certainly no stranger to controversial storylines, and the ill-fated **Swamp Thing** #88 was no exception. Generating unprecidented media attention in 1989 for a DC Comics that had not even dreamt up a Vertigo imprint yet, this unreleased story was set to become a significant chapter in Veitch's time-travel epic, as well as another spectacular contribution to the **Swamp Thing** mythos. What it turned out to be though, was Veitch's last work for DC Comics.

"I've always made it clear from when I resigned in 1989, that if DC ever wanted my services again, they would have to publish **Swamp Thing** #88," Veitch says. "So that's the line I'm drawing in the sand."

Relieving fan-favorite Alan Moore as series writer a year earlier, Veitch's storyline (originally intended to end in **Swamp Thing** #93) had sent Swamp Thing inadvertantly back through time, allowing him to meet several DC characters from times past such as Sgt. Rock, Rip Hunter (sort of), Enemy Ace, Tomahawk, Superchief, the Shining Knight, as well as many others.

Throughout this storyline, Swamp Thing's fate appeared to depend upon a talisman known by some as "The Claw of Elk-Hound." A piece of amber with apparent mystical properties, "The Claw" held within it Swamp Thing's soul which, when brought close to his body, forced him to move on towards his next destination in time. "He couldn't exist in the same spot with it," Veitch explains, "and each time he came close to it, it would be like whoosh and he's gone."

In Veitch's **Swamp Thing** #88, Swamp Thing travels back to the time of Christ and actually witnesses Jesus' passion in the garden of Gethesmane. Pencilled by Michael Zulli and dedicated to author-in-hiding Salman Rushdie (**The Satanic Verses**), this pivotal issue would bring Swamp Thing face-to-face with the man who would teach him how to defeat his greatest enemy, Arcane.

"That was something Neil (Gaiman) helped me come up with," Veitch admits.

Faced with unprecedented media coverage concerning the issue, DC immediately killed the story and asked Veitch to rewrite a less "controversial" ending. Refusing to cave in to the media backlash, Veitch left the book, forcing DC to replace his story with one by Doug Wheeler. Wheeler, who would later take over as the book's scripter for the next several issues, also ended up replacing Neil Gaiman and Jamie Delano, the two critically-acclaimed storytellers scheduled to take over the writing chores after Veitch's upcoming departure from the title.

"The editors I've talked to wanted to see it run," Veitch confesses. "But somewhere up in the higher echelon of DC Comics, they decided they couldn't do it. I can only speculate why that is, and I suspect it's mostly because they just don't want to bring the subject up at all anymore. It got so blown out of proportion in the media when it happened, being in the front pages of newspapers and magazines and stuff, that it took us all by surprise."

No matter how controversial, **Swamp Thing** #88 was pivotal for what Veitch had planned next. Issues that were to follow had Swamp Thing meeting up with Anthro, Rip Hunter (again), as well as a civilization of plant people who would take him in as one of

their own.

"Swamp Thing ends up way back at the dawn of the life on Earth," Veitch recalls. "As the story progresses, he joins them and gets both a job and a family of his own. So it would be him getting a new life and forgetting all about Abby, and then of a sudden, he begins to remember that he had this other life as the Swamp Thing in the future. And as his memories come back, it's a huge struggle for him to figure out who and what he really is, and then give up what he'd found way back at the beginning of time."

Veitch was then going to have Swamp Thing somehow get himself trapped within the Claw, later to be discovered in our present day by John Constantine. "Constantine shows up with the Claw," Veitch adds, "and smashes the amber open so that the real Swamp Thing can come out of the Claw and battle Arcane for one last time. Arcane then retaliates by becoming this giant ball of hate, shooting himself with everything he's got at the Swamp Thing."

Instead of taking the Swamp Thing down, Veitch had Arcane going right through him, thanks to what Swamp Thing learned from observing Jesus deal with conflict.

"Arcane just can't touch him," Veitch continues, "and in that one moment of fury, Arcane burns all his hate out. The story ultimately ends with Swamp Thing and Abby getting back together, their baby being born, and Arcane becoming a normal human being who, with all his hate gone from him, ends up living happily ever after as your ordinary, country doctor. And that's how I was going to leave it."

Since then, DC has published innovative books such as **Preacher** and **Sandman**; books that deal with controversial topics such as religion in an intelligent way. Veitch, on the other hand, has focused his creative energies on his critically-acclaimed **Roarin' Rick's Rare Bit Fiends**, as well as several other projects such as **Blood Hunter** for Image Comics. But as far as the Swamp Thing is concerned, Rick suggests that we shouldn't hold our breaths.

"Anyone who lives near Northampton, Massachusetts can go over to the Words & Pictures Museum where they have the original artwork on display of the entire story," Veitch says. "Other then that, there's nothing I can do to get it out there. I can't give people copies of the script or anything. I did it as a work-for-hire project, so DC owns every sliver of it. There have been a couple of times where they've called me up and I got them to at least consider publishing the book, but it's always been 'no.' I still have a feeling that someday it will be published, but don't ask me how or when or where. Who knows? Maybe with magazines putting out articles like this, it might help."

# CLEAR YOUR EYES FOR MARVEL VISION, OFF THE SCREEN COMES THE PHANTOM, METALLIC GUARDIANS AND JOE CHODO WILL HAVE YOU PANTIN

## CARD SHARK

by Max "the Shark" Gottfried

### COOL CHROMIUM CONAN CONTINUES

You would think they couldn't come up with any more Conan, the Barbarian quality art for Chromium cards. Well, Comic Images can surprise even the Card Shark. **Conan: The Marvel Years All-Chromium** is a 90 card collection which features cover art from the first 89 issues of the original **Conan** comic book series. Unleashed in May, these Cimmerian cards depict the actual covers of the comics including logos, credits, mastheads, etc. If you pay strict attention, you can actually see the Comics Code Authority seal get smaller and smaller, while the price gets larger. The "Biz," otherwise known as Simon Bisley, has created and signed 500 special chase cards. The latest Marvel cover art of **Conan, the Savage** adorns a 3 card bonus subset, plus there are 6 MagnaChrome Pinups featuring newly painted artwork. All of these are randomly inserted, of course, but, by Crom, every display box comes shrink-wrapped with its own bonus card.

### HEAVY METAL: THE CARDS

Throughout its trip from a magazine to the movie screen, *Heavy Metal* has been considered a fantasy art cult favorite. Its recent theatrical re-release and upcoming videocassette debut will once again have fans foaming at the mouth. So will the card series by Comic Images, **Heavy Metal: The Movie & More.** The basic card set recaptures the stories from the movie, such as Den and Captain Sternn. Saddle up that flying demon as the chase is on for 6 Chromium covers, a Kevin Eastman autographed card, 3 1997 calendar art cards, and 1 MagnaChrome bonus card. Look for these in May

### A BELL RINGER FROM DISNEY

Each summer, as the temperature grows, so do the lines at movie houses for Disney's animated features. Fleer/SkyBox International and The Walt Disney Company have joined forces to create not one, not two, but three outstanding card products based on this year's blockbuster for children. Look for:

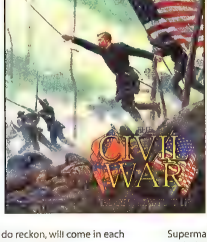
**The Hunchback of Notre Dame Trading Cards**—Reprising all the elements that made the Toy Story card series successful, you'll find 58 basic collector cards that capture all the magical and fanciful scenes, 5 Topsy Turvy cards of characters and costumes, 10 Pop-Out character cards, 8 Build-a-Tower cards, 4 Coin cards, 10 Finger Puppet cards, and 4 Puzzle cards. You'll be swinging from a rope for the six randomly inserted iron-ons and two limited lenticular cards. 11-card packs are a buck and a half.

**The Hunchback of Notre Dame Interactive Card Game**—Steve Domzalski, the brain trust behind the award-winning Marvel OverPower game, clearly states, "We wanted to design a game that would capture the unique flavor of Disney's **Hunchback** while also introducing the enjoyment of card games to a younger market. I am very pleased that the game we have developed achieves both goals and can be enjoyed by the whole family." Game play starts off with a deck of 60 cards + 15 activity cards with a suggested retail price of $6.95. 20 of the activity cards from the trading card set can be used to supplement this cool kids' card game.

**The Hunchback of Notre Dame Stickers**—Sister company, Panini introduces a sticker and album set based on Esmeralda

and the lovable Quasimodo. 88 stickers placed in the 20 page album will unfold the story on each page.

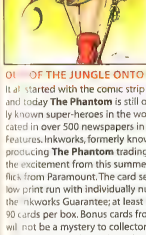
## MORE SUMMER SIZZLERS FROM COMIC IMAGES




**Shi II: Visions of the Golden Empire** presents a series with all new art from Billy Tucci's fan fave comic, **Shi**, as well as from his latest books, **Tomoe** and **Senryaku**. A host of Comic Images bonuses are scheduled for inclusion, with the most unique being a 23-karat Gold card!

**The Civil War: The Art of Mort Künstler** debuts the fine art card division of Comic Images. Keepsake Collectibles. Ulysses Grant would be proud of the 90 cards on premium 24 pt. breakyour-teeth stock featuring the dramatic art of the Civil War. All by the acclaimed artistic authority of this era, Mort Künstler. Yes, there are chase cards, but the most interesting, I do reckon, will come in each pack: a miniature replica of Confederate currency.

**Bone: Dragonslayer Collector Cards** illustrate the scenes from **Bone**, issues #17-22. Light them sparklers—this one is coming in July. Also for that month, **Animal Mystic** collector cards presents the first-ever card series of that mysterious but talented artist, Dark One. The July sky will light up with six glow-in-the-dark chromium cards commissioned just for this set.



**Strangers in Paradise Collector Cards** will bring the popular small press creation by Terry Moore into your living room. This set simmers in August.

## OUT OF THE JUNGLE ONTO THE SILVER SCREEN

It all started with the comic strip created by Lee Falk in 1936, and today **The Phantom** is still one of the most widely known super-heroes in the world, currently syndicated in over 500 newspapers in 40 countries by King Features. Inkworks, formerly known as Graffiti, will be producing **The Phantom** trading cards to capture all the excitement from this summer's big-budget action flick from Paramount. The card series will feature a low print run with individually numbered boxes and the Inkworks Guarantee; at least one complete set of 90 cards per box. Bonus cards from **The Phantom** set will not be a mystery to collectors: a nine card, foil-enhanced artwork puzzle set by Joe Jusko (1 in 10 packs), a three card "skull etched" foil set highlighting the mystical powers of the 3 skull jewels (1 in 35 packs), and a special "Ghost Who Walks" lenticular card (1 in 96 packs).

## DO NOT ATTEMPT TO ADJUST YOUR SET

Marvel Comics' highly-rated animated TV shows get close scrutiny in Fleer/SkyBox's newest 100 card series, **MarvelVision**. The X-Men, Spider-Man, Iron Man, and the Fantastic Four create a four-sets-in-one card set. Premiering on May 1st, this set is all embossed and brilliantly enhanced by computer. The 3D embossing makes the characters actually pop out at you. This could be the first card series that you can "see in-the-dark". **MarvelVision** will also be the first interactive Marvel trading card set. It also comes loaded with Marvel Tattoos (1 found in every 3 packs), an Encryptalyzer, which will decipher the hidden answer to a cartoon trivia question on the back of each card (search 6 packs and you land 1), and a **MarvelVision Collector** Mini-magazine (1 in every pack). 8 card packs are very affordable at $1.49 with 48 packs per box. While this may appear to be a nice introductory product for the younger generation, **MarvelVision** is something card sharks of all ages should keep their eyes open for.

## THE MAN OF STEEL GOES HOLO

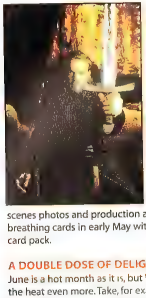
SkyBox really lets loose with the first-ever all hologram card set produced, **Superman Holo Series**. The 50 card primary set and two levels of bonus inserts all use the crafty three-dimensional model hologram technique. Superman visually explodes off of every card. Four HoloMotion cards reveal new holographic motion technology and are randomly inserted 1 in every 3 packs. The HoloCel is a little more difficult to locate, with 1 in 36 packs. Mix a conventional hologram with transparent technology and you get a clear 3D hologram, which sounds super, man. Better save that lunch money, as 5 card packs will cost $2.49 a piece.

## A ONE TWO PUNCH FROM FANTASY MASTERS FPG

A left to the noggin' with FPG's **Metallic Guardians** will leave you reelin'. These are 90 of the best looking images from FPG's collectible card game, **Guardians**, which debuted last summer. This June series is primo. The Card Shark goofed when he originally reported the Metallic technique used was similar to their popular MetallicStorm process. The images are crisp, clear, and very cool. Not holographic or chromium, the card finish resembles a foil-enhanced surface with heavy lamination. Whether you're a card game player or not, you'll dig the **Metallic Guardians** by fantasy's top artists: Brom, Ploog, Maitz, Parkinson, and Beauvais. Six Gold Metallic cards are randomly inserted. With production limited to a scant 500 cases, miss this one and it's crying time.

A right to the jaw from FPG will leave you beating your chest and screaming out loud for **Joe Jusko's Edgar Rice Burroughs Colossal Cards II**. Coming this June, 50 of Jusko's best canvas paintings will feature the likes of Tarzan and John Carter of Mars

The over-sized Colossal cards pack a wallop with the intense colors of the jungle and out-of-this-world alien scenes. There are 5 cards per pack, and every 18-pack box has an autographed Jusko card inside! With production also limited to 500 cases, this one scores a knock-out.



## TOPPS RESERVES A ROARIN' HOT SEAT FOR YOU

Universal Pictures is hoping the success of Jurassic Park's dinosaurs will do the same for *Dragonheart*. Releasing in early June, this fantasy film starring Dennis Quaid and the voice of Sean Connery as the dragon, will be a Topps Widevision card series. The 72 cards offer the perfect theater seat, with card fronts featuring CGI visuals from Industrial Light & Magic. The backs have behind-the-scenes photos and production art. You can find these fire-breathing cards in early May with only a dollar price tag per 6 card pack.

## A DOUBLE DOSE OF DELIGHTFUL DAMES

June is a hot month as it is, but WildStorm Productions turns up the heat even more. Take, for example, the **WildStorm Swimsuit** Trading Cards, a standard 99 card set with all new art of those ever-lovable WildStorm characters by such talents as Jim Lee, J. Scott Campbell, Brett Booth, Gary Frank and many more. The 9-card chase set depicts a Ms WildStorm beauty pageant. 8 of the cards have the WildStorm women competing for the coveted title with the ninth card revealing the winner as illustrated by Jim Lee. WildStorm's second scorcher is **The Art of Joe Chiodo**, their first trading card set devoted to a single artist. Chiodo's paintings have appeared in a number of card sets, including **Star Wars Galaxy**, **The Maxx**, **WildStorm Gallery**, **Spawn**, and **Vampirella**. This 90 card series contains 72 new paintings, with Chiodo painting the path of the WildStorm women as they travel throughout history, from the Jurassic Period all the way into the future.

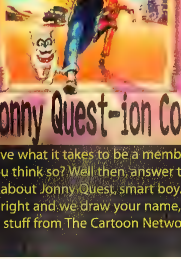
Some of Joe's past work, including book covers, comics, and pin-up girls, is revealed in an 18 card subset. A 9-card chase set of WildStorm women in swimsuits is printed on a special watercolor paper. ■

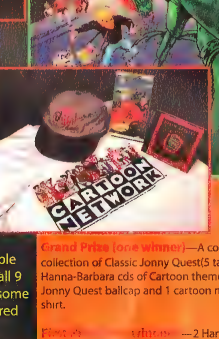
## MARKET REPORT • FROM THE SHARK TANK •

The surprising hot seller among seasoned collectors is Comic Image's **The Golden Age of Comics All Chromium set.** Devotees of the Golden-Age are gobbling this one up wherever they can find it. Despite the fact that the chase cards' special effects impede their imagery, the 90-card all chromium series highly sought after. Clyde Tiensens (Now & Then/ Mason City, IA) reports Skybox's **Star Trek Phase One** gold plaque cards are hotter than Georgia asphalt on an August afternoon. He does have a problem with Topps' collation process, though... it's too good. His breakdown on recent card series, such as **Barb Wire**, often produce multiple sets with only one or two cards short to complete another. In other words, he doesn't have enough singles to trade. Boo-hoo. **DC Firepower** by SkyBox are very cool looking cards. Powerful comic art with colors that are intense, not garish. So out of 252 total cards per box, why can't I get one 80 card set? The bonus cards are plentiful, as you only have to chase after two levels. Could the embossed dimension of the card cause decollation machinery problems? Laura Inglis (Wandring Rebel/York, PA) reports of a similar breakdown dilemma with **Amalgam**. Out of one box, she got 2 holograms, 5 powerblasts, and 5 canvas cards. But her heart is heavy as she was shy 2 cards from making one set. No complaints about the superb quality or reasonable box price, however, as both live up to their high expectations.

CLASSIC JONNY Quest

CARTOON NETWORK






# The Jonny Quest-ion Contest

Do you have what it takes to be a member of Team Quest ? You think so? Well then, answer these 9 simple questions about Jonny Quest, smart boy. If you get all 9 questions right and we draw your name, you'll win some really cool stuff from The Cartoon Network, as pictured here!

**Grand Prize (one winner)**—A complete video collection of Classic Jonny Quest(5 tapes), 2 Hanna-Barbara cds of Cartoon theme songs, 1 Jonny Quest ballcap and 1 cartoon network T-shirt.

**First Prize (two winners)**—2 Hanna-Barbara cds of Cartoon theme songs, 1 Jonny Quest ballcap and 1 cartoon network T-shirt.

**Second Prize (two winners)**—1 Jonny Quest ballcap and 1 cartoon network T-shirt.

## JONNY QUEST Trivia Quiz

1. What was the original show title?
A. The Saga of Chip Balloo B. A Boy and His Dog C. Here's Jonny!

2. What popular British spy movie hero influenced JONNY QUEST?
A. James Bond B. Dr. Who C. Mr. Belvedere

3. How many episodes appeared before Hadji was added to the cast?
A. 6 B. 2 C. 9

4. What does Dr. Quest do for a living?
A. Brain Surgon B. Scientist and Inventor C. FAN Staff Writer

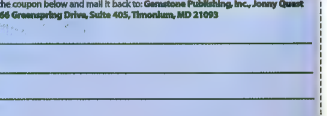
5. What did Race Bannon do before he became Dr. Quest's assistant?
A. Street Vendor B. Secret Agent
C. Game Show Host

6. What is Race Bannon's real name?
A. Dillon B. Edgar C. Roger

7. Who is the show's only recurring villain?
A. Dr. Zin B. Dr. Renegar C. Dr. Phibes

8. What year did the original JONNY QUEST air?
A. 1964 B. 1956 C. 1973

9. How old is Jonny in the classic episodes?
A. 11 B. 11 C. 14



**Just fill out the coupon below and mail it back to: Gemstone Publishing, Inc., Jonny Quest Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**

NAME _____

ADDRESS _____

_____

PHONE _____ AGE _____

Answers:

1._____ 2._____ 3._____ 4._____ 5._____ 6._____ 7._____

8._____ 9._____

No purchase necessary. Mail entry form to: **Gemstone Publishing, Inc., Jonny Quest Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**. All entries become the property of Gemstone Publishing. We regret that we will not be returned. **Entries must be received by August 1, 1996, which is the closing date of the contest.** Winners will be selected by a random drawing to be held no later than August 15, 1996. Winners will be notified by phone or mail by August 21, 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest open to everyone except employees and their immediate families, or agents of Turner Home Entertainment, The Cartoon Network or its affiliates, Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Grand prize: $180; First prize: $50; Second Prize: $25. All local, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for illegible, misdirected or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited and where restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. "Jonny Quest" and "Jonny Quest" characters are trademarks of and copyrighted by Hanna-Barbera Productions, Inc. All rights reserved.

# THE LEGACY GROWS WITH STAR WARS FINEST

by Max Gottfried, The Card Shark

### A Set Full of Firsts

Few card sets deserve special recognition as much as Topps' grandest offering in May: **Star Wars Finest**. This series offers card enthusiasts a number of debuts not found in any other Star Wars cards to date and represents a number of firsts for Star Wars cards. For instance.

- **First All Chromium Star Wars Card Set**

Usually reserved for the 'creme de la creme' of card products, Topps' chromium process will glaze all 90 of the basic cards. Originally, only **Star Wars Widevision** chase-cards had the distinction of this specialty process, but after seeing that final product, the green light was given for a full set of chromium cards.

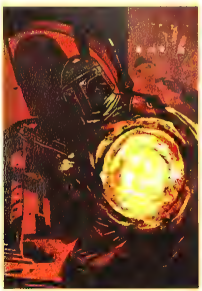
- **First Definitive "Who's Who" Card Guide to Star Wars**

**FAN** Magazine's own *Star Wars* authority, Andy Mangels, has provided the information on the card backs to this set. With the card fronts featuring a particular character, the reverse side features biographical information written by Andy, one of the most knowledgeable Star Wars aficionados around and author of **Star Wars The Essential Guide to Characters** (Del Rey/Ballantine Books). While this card set boasts all of the familiar characters (Darth Vader, Luke, etc ), it also features those obscure or little known galactic residents from all walks of the universe.

- **First All New Painted *Star Wars* Card Art**

Hand-picked for their style and craftsmanship, the 10 participating artists will go down in *Star Wars* history and, by the looks of these cards, deserve to be knighted by Princess Leia herself for their outstanding work. Their character depictions present a totally new point of view not seen in any of the classic movies. Don't even try hitting the pause button to find a scene of Boba Fett flying

#74 - Bib Fortuna painted by Joe Chiodo.



#M4 - Boba Fett painted by John Van Fleet.

#29 - Death Star Gunners painted by Mark Harrison.

high, blasting some poor alien folk—you won't find it anywhere except in this card series. Each artist, whose work is complimented well by the chromium technology, illustrated 9 cards with their own subset theme. Den Beauvais, for instance, painted the likes of C-3PO, R2-D2, and the Droids of *Star Wars*., while Joe Chiodo was bestowed the task of capturing Jabba the Hut and all the inhabitants of his palace, with Chris Moeller illustrating Darth Vader and all the nasties of the Imperial Command. The artists and their corresponding subsets are as follows: Russell Walks-Rebel Alliance; Lou Harrison-Spies, Smugglers, and Rogues; Joe Phillips-Force Users; Tony Harris-Mos Eisley Cantina; Mark Harrison-Imperials & Affiliates; Marc Sasso-Indigenous Life Forms; Juda TverskiRebels & Affiliates.

### The Chase In Space Is Mainly The Place

For chase cards, Dan Brereton has painted a 6-up scene showcasing the key characters of the *Star Wars* menagerie. That's six individual cards that make up one panoramic scene on Embossed Foil. Those purchasing a case of cards will snag this same image reproduced on one giant MasterVision card printed in Topps' unique Matrix process. Speaking of Matrix, all 4 second level chase cards will be produced in the same manner. Ray Lago has illustrated Han Solo with Chewbacca on one card, with another by him featuring Emperor Palpatine. John Van Fleet has painted those lovable tin men, C-3PO with R2-D2 and nasty Boba Fett on the other bonus cards. What's more, each **Star Wars Finest** box will contain a preview card of the Hildebrandt's all-painted card set for *Shadows of the Empire*.

### An Artist Explains the Process

As with any card set worth its paper stock, the art has to be fantastic to make collectors snap them up. The Card Shark recently grilled participating artist Chris Moeller on his contribution to this monumental card release.

A longtime fan of *Star Wars*, Chris recently discovered his old set of Topps' original *Star Wars* cards. Printed on grey cardboard and warped with age, Chris's set was held together with a rubber band. Beat up as they were, those cards held the memories of all the *Star Wars* excitement from Chris's youth. Since then, Chris Moeller's career has taken him to the trading card gallery often, with **Star Wars Galaxy III** (card #363- Battle of Hoth) the first set to feature Moeller's card art. Chris's in-your-face Boba Fett cover on **Star Wars Galaxy Magazine** #6 is also a killer piece of work. A number of projects for comic books have had Moeller painting feverishly lately, including a beautiful Dark Horse *Star Wars* pop-up book, a Dark Horse **Shadow Empires** comic series (now retitled **Iron Empires**), and a 5 issue sci-fi series for DC.

After being assigned the **Star Wars Finest** project in September 1995, Chris completed his nine paintings by the end of October. Starting with good reference material from Topps and other sources, Chris produced pencil sketches of his intended works. After being reviewed by Topps, these sketches were then sent for approval from LucasFilm. Once the go-ahead was given, Moeller proceeded to carefully paint his images in acrylic on illustration board. Once completed, the 11"X 17" paintings were jettisoned to 1 Whitehall St. for Topps Editor Ingar Westburg's final approval. Despite the time involved from start to finish on large, high quality projects like **Star Wars Finest**, Chris loves what he does and takes each painting very seriously. He even talks shop with neighbor and fellow artist Joe Jusko when schedules permit.

### • Star Wars Finest II ?

Okay, okay, so maybe it's a little early to speculate on what the next big set from the Topps *Star Wars* line is going to be, but **Star Wars Finest** has success written all over it, as collector response has already been great. But grab the oxygen now! There's a whole lot more *Star Wars* to come. **The Shadows of the Empire** card series from the talented twosome, Tim & Greg Hildebrandt, is the next universe-shattering *Star Wars* blockbuster lined up from Topps. And don't be surprised to find a sequel to **Star Wars Finest**, featuring vehicles and spacecraft. Personally, I'll take a Tie-fighter over mass transit any day.

In the meantime, all of us sharks out there have a lot to be happy about, as the first Star Wars Finest packs drop from warp into stores everywhere beginning in May. While 5-card packs are priced at $3.00 each, some things are worth the extra dough. This is certainly one of them! ■

#23 - Grand Admiral Thrawn painted by Chris Moeller.

#77 - Oola painted by Joe Chiodo.

#55 - Tusken Raider painted by Mark Sasso

# MEGABYTE ME

by Marshal M. Rosenthal ©1996

Now that we're heavy into baseball season, let's take a look at what's coming up to bat.

## VR BASEBALL '96
### FOR PSX FROM INTERPLAY

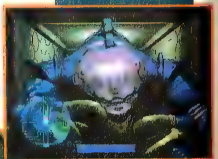
Interplay's got the bat ready to swing with their VR baseball game. While they use motion capture tech to make these players look good, the best bit is the VirtualVision approach that lets you jump the view from any perspective. You get the players from the MLB, and even though it's using polygons (good looking 3D at that), faces are texture mapped for a more realistic look. Pull first person perspec or go for a bird's eye view from above the stadium (like Coors Field). Baseball ain't exactly known for non stop action. But with all the speed and graphic power going on, you won't be taking that 7th inning stretch for long.

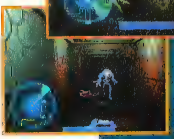
## SHINING SWORD
### FOR PSX FROM AMERICAN LASER GAMES

A first for AmLaser—a fantasy-based fighting game—it won't be showing until the Fall, but we knew you'd want the advanced skinny. Battling monsters in order to win the mythical Shining Sword, you're one of 4 characters in a world of (so they say) REAL 3D, as opposed to 3D guys in a 2D landscape. The cool stuff is the use of animated particles for unusual special effects like that used in Silicon graphic workstation setups, the choice of "fight or flee" when threatened (instead of being stuck in a fighting screen), and multiple cameras and light sources. Even digitally recorded orchestrated music rather than computerized tunes.

## SPACE HULK, ROAD RASH, NEED FOR SPEED
### FOR SATURN FROM ELECTRONIC ARTS

Saturn fans have waited long enough and EA has now delivered. **Road Rash** has the rock and roll music, film scenes, and 'cycles for fast moving action. **Need For Speed** does its thing with sleek cars roaring down busy roads. Rounding out the action's **Space Hulk**, where you get down and dirty with alien types that need their faces wiped...and blown apart with big guns. 3D details and cool audio help the graphics make this an "up close and personal" experience. And yes, strategy's important too (hey, after all it did start off as a board game).





## STAR WARS/ZELDA

### FOR ULTRA 64 FROM NINTENDO

Yep, we're still waiting on that U64 from the big N. We know that the stuff coming out in demos will probably change before the final state, but it's sooo cool looking! The Star Wars game is gonna be great, LucasArts will see to that, and the fighting in Zelda sure is different than anything a Nintendo-er has ever dealt with. But even if it's just the Japanese prototype, that controller looks more like something from Babylon 5 than a gamin' stick (it has three grips, an analog joystick, and a button on the bottom).

## VIDEO GAME HEADPHONES

### FROM SONY

When you want sound pounding your head and no interrupts in your game, check out Sony's Video Game Mega Bass headphone (model MDR-005EG, specifically). Miniplugged for jacking into a console, lightweight, with a 9 foot cord so's you don't pull the console off the table as you blast pesky aliens to bits, it's low-priced to boot

## SILENT THUNDER

### FOR PC CD ROM FROM S ERRA/DYNAMIX

Reason we got hold of it is that LOUDMOUTH is the folks who do music for games like this one, and it sounds mucho cool.

## PRIMAL RAGE

### FOR SEGA SATURN FROM TIME WARNER INTERACTIVE

Primal's finally made it to the Saturn. And it looks great! You know what/where/how the game works, and now Saturn-ites can go at it.

## freQuency INTERACTIVE MUSIC DISC

### FOR SATURN/PSX/3DO

A high-techno music group in the UK have this music CD with interactive video and audio that you can jump around and play with. And linked to the music is 200MB of fast video graphics with over 250 backbeats and samples. Add videographics filters and paint effects, toss in your own digital video and sound samples, and save it all out to video to view. Should be fun and a different kind of gaming.'

## 3DO GAME GURU

### FOR 3DO FROM 3DO

If you're a 3DO fan, you probably look at those 'cheat' boxes (like GameShark) with envy. Fret no more 'cuz the **3DO Game Guru** does the job and doesn't need to be plugged in—it's all on a disc. What the Guru does is take those saved game files and rework them to add in cheats and trick codes. Some come with the disc (like Wing Commander III, Shockware,Gex), but new ones can be entered once the info is found out. The disc uses a graphic interface and also lets you compress files so more can be stored.

## BEYOND THE BEYOND

### FOR SONY PLAYSTATION FROM SONY COMPUTER ENTERTAINMENT

Role playing fiends (fans?) already know that **Beyond the Beyond** is a hot role-playing title in Japan, and now Sony plans to bring it to the States. Adventure as you'd expect, with a cast of good guys (sort of) including wizards, warriors, priests, knights, and others, all helping Finn and his dragon [Steiner] to take on the worst Evil ever to burrow up from deep within the Earth. Work to make your characters stronger and more potent, then use their weapons, magic spells and other abilities to explore and fight. Gateways open to reveal new worlds while battle sequences in 3D keep the reflexes oiled. A variety of 'supporting' characters provide tips and clues as you go, there are camera view changes, and the overhead maps are built with texture mapping and gouraud-shading.

# •TIPS AND TRICKS•

## KING'S FIELD

### FOR SONY PLAYSTATION FROM ASCII ENTERTAINMENT SOFTWARE

Those having some tough times in this action role-player should heed these tips from David, Ascii's GameMaster:

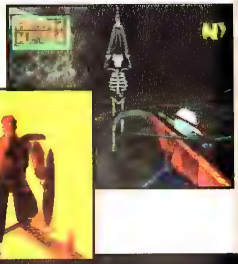
There are 2 types of "sealed" doors: doors near the fountain and all others. The ones at the fountain open when you have all three waters flowing.

The others "unlock" when you have the Dark Slayer sword.

Crystal shards are another form of cash! 2 crystals can be taken to the crystal crafter and turned into a flask. Note: Flasks are very important for trading and carrying waters.

If you open a door with a Rhombus key, make sure you have another one before going into that room. If the door closes and it's a dead end, you're stuck without another key to open the door from the inside.

You can kill the large Kraken like any thing else. One technique I've found that works well is hitting the big boy with a magic while going in swinging. If you time it right, you shouldn't have much trouble with him. NOTE: If you're having trouble killing him, wait until your levels go up; the creatures in that cave are not a piece of cake.



## HIZONE

### FROM THE WIZARDWORKS GROUP

Sometimes the best cheats are those that do it for you, and that's what **HIZone**'s all about. The multi-player database works off a graphical interface and lets you load and implode **Hexen** and **Heretic** (adding 12 all new episodes and 250+ bonus levels). Customizable for changing skill levels, it will even convert **Doom**, **Doom II** and **Heretic** levels to work with **Hexen** to create continuous levels. There's also **SIZone** for **SimCity 2000** folks and **FIZone** doing the same for those playing Microsoft's **Fury3**.

## HI-OCTANE

### FOR SATURN/PSX FROM ELECTRONIC ARTS

Whoever said it was better to give than receive must've been thinking of being on the receiving end of one of the guys in **Hi-Octane**. When in mid air, try turning the vehicle full circle before you land. Performing ace stunts in this fashion increase your overall rating. Turning 180 degrees in the air will also allow you to take pot shots at anyone else who happens to be following you. If someone is chasing you and there is a jump in the road ahead, try slamming on the brakes just before you go over the edge. Your would-be attacker will fly overhead, giving you time to arm a lovely surprise for him as he lands. On track 1, the fastest laps involve jumping off the second hill after the start line and clearing the gate that opens and closes. Hard right through the short cut and a boost through the shield straight should enable times under 400.

## VIRTUA RACING

### FOR SEGA SATURN FROM TIME WARNER INTERACTIVE

Here's some hidden stuff on the hot one:

To use the Super Car and win every race, select Practice Mode. Then press Z button on Car select to replace the F-160 with the Super Car (F-20). Z will switch you back and forth between cars.

For night driving, hold down the A+X+Y+Z and press START. This turns on the night driving mode. Do the sequence again to turn it off.

For full game options, enter Y, X, Z as your initials in Grand Prix. This will let you drive all 10 tracks in Arcade mode as well turn on 16 drones in practice mode.

## CAPTAIN QUAZER

### FOR 3DO FROM STUDIO 3DO

At ten levels and 3 Worlds, **Captain Quazer** packs enough action for you and a 'bud to develop hard calluses on the thumbs. But the hidden stuff is that you can walk through walls by using this code: pause the game (press P) and then press RS, LS, B, B, B, RS, LS, U. If done right, all the walls close, the Captain will disappear for the moment, and you can take off.

*If you've got a great tip and want to share it, give Marshal an e-buzz at marshalr@pipeline.com*

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# High End Market Report

by
Joe Mannarino

## An Industry Mourns

The heart of the comic industry is heavy with the passing of three great figures pivotal in the history of the medium – Jerry Siegel, Burne Hogarth and Bernard Baily all left us in early 1996. Siegel, of course, created Superman, the single most important character in the history of the comic book medium. While there were other original characters which appeared before the Man Of Steel, it was Siegel's creation, depicted by his life-long friend Joe Shuster, that defined the genre and helped launch an industry.

Burne Hogarth, best known for his dynamic rendition of the early Tarzan newspaper syndicated features, was a huge personality, whose views on the field of "dynamic illustration" were as influential as his art. Hogarth's co-founding of the **Cartoonists and Illustrators School** in 1947, which later became the **School Of Visual Arts**, was crucial in adding much needed creativity to the industry. While Hogarth's talent has long been recognized in America, he was treasured in Europe, prompting Maurice Horn, in 1976, in his **The World Encyclopedia of Comics**, to write, "he is now widely regarded as the greatest living artist of the Comics." It could only be considered appropriate that Hogarth would pass away in Paris where he was so esteemed.

Jerry Siegel, Joe Mannarino, and Joanne Siegel

I had the great fortune of spending some time with both Hogarth and Siegel, and I found them to be opposite personalities. Hogarth was candid and outspoken, while Siegel remained reserved and unassuming. Burne was always eager to share his insights with an eager listener. One who was not familiar with his love of debate may have found him argumentative, but upon looking deeper it was easy to appreciated his ability to provoke, thought and expand outlooks. Among my favorite snippets is his theory on the idealized human figure and composition. Hogarth felt that the "ordinary" human should be rendered the standard seven heads in height, but the idealized man, the athlete, the hero, the supernero, should be drawn eight heads high.

Speaking of superheroes, many consider Tarzan as described by Burroughs in his 1912 original **Tarzan of the Apes** to be the first superhero. Very different from the familiar film version, the original Tarzan adventures are a must if you enjoy entertainment and seek history within the field. Modern comic book readers should also realize that it was strip reprint books such as **Tip Top Comics**, featuring Hogarth's Tarzan, that were among the most sought-after and valuable titles of early fandom.

Bernard Baily's classic Spirit covers from **More Fun Comics** are as responsible for those comics' enormous value as is the popularity of the character.

A pioneer, he left DC to form his own studio in the forties. Jerry Siegel was kind enough to share insight on his creations. Why Clark Kent as the name of Superman's alter-ego? Siegel admired actors Clark Gable and Kent Taylor, you can figure out the rest.

I will deeply miss both Siegel and Hogarth, but I will cherish my memories of both men.

### Collectibles News

Harry Matetsky scored a coup by purchasing a 1961 DC comic rack for $10,000 cash. The historic rack features the issues of all the DC titles published at the time. Tony Christopher paid $15,000 cash for the splash page of **Fantastic Four #7**, securing the art from its European owner and returning it to the States. Tony has also purchased a recently unearthed page from the earliest known Spider-Man book issue, **Amazing Spider-Man #3**. Speaking of unearthed, there has been a historic find of Golden Age DC art in Minnesota—more information to follow. ■

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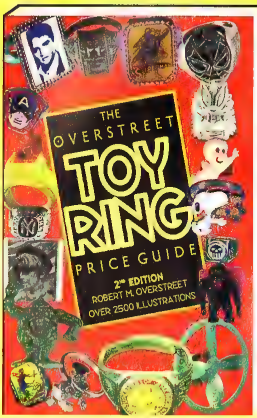


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# nick's picks

by Nick Wyche

## GRAPHIC NOVELS A LA FANTAGRAPHICS

For years, Fantagraphics has been known as the premiere publisher of alternative and boundary-pushing material in the industry. Magazines like **The Comics Journal**, **NEMO**, **Graphic Story Monthly**, and **Prime Cuts**, comics like **Love & Rockets**, **Hate**, **Eightball**, and **Acme Novelty Library**, and now graphic novels like **Clover Honey**, **Suckle**, **Invasion of the Mind Sapper**, **Minimum Wage**, and **Young Hoods In Love**, have extended our understanding of what was possible in the comic book medium. It has only been since the latter half of 1995 that Fantagraphics has begun to seriously approach the publishing of original graphic novels by releasing a new one every month.

The first five that I've been able to get my hands on are by a diverse and unfreakin'-believably talented bunch of creators: Ho Che Anderson, Carol Swain, Bob Fingerman, Rich Tommaso, and Dave Cooper. The fact that Fantagraphics is dedicating a part of its monthly schedule to bringing the market new, complete works by engaging, daring, new creators like these is a credit to the company. The fact that each one of the cartoonists in this group kicks ASS is yet another plus for this ambitious project. These graphic novels are well-crafted and beautifully packaged, but most importantly, they are stand-alone, original, graphic novels created by cartoonists, exploring territory not touched on before in the medium.

### YOUNG HOODS IN LOVE

The first book I saw from this series was **Young Hoods In Love** by Ho Che Anderson. Anderson, the cartoonist who brought us the **King** biocomic, is an intense stylist with a unique perspective for most white-bread comic book consumers. It's an honest, non-patronizing, African-American viewpoint from an African-American creator. Anderson brings us a collection of short stories in this graphic novel all told with a wit and perspicacity that engages the reader totally, pulling him/her into Anderson's world of love, hate, jazz, and violence. Of particular (or peculiar) interest is "The Twilight Of Our Years" and the long, jazz-inspired story medley that ends the book.

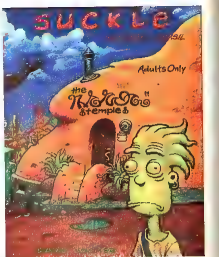
### MINIMUM WAGE

**Minimum Wage**, by Bob Fingerman, is the story of Rob, a struggling alternative cartoonist forced to draw porno comics and illustrations to make a living. Rob must also try to forge some kind of normal relationship with his girlfriend, Sylvia, while not alienating his circle of friends. I hope I don't offend Fingerman by saying this (I enjoy the hell out of this novel and the ongoing series that followed it), but this reads very much like an alternative comic version of *Friends* or *Seinfeld*. The dialogue is quick and witty and the characters are just like your friends.

### INVASION OF THE MIND SAPPER

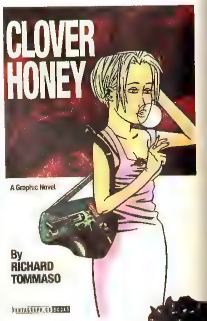
Carol Swain, as any fan of the British alternative comix scene would know, has been producing disturbing and thoughtful work in her home UK for a while. A few years back, she began publishing her comic book **Way Out Strips** in the states, with Tragedy Strikes Press and then Fantagraphics. Swain's ligne' grasse style of drawing perfectly fit the world she's been creating: angular and gritty. Swain was showing us a world of disconnected and isolated people, a world she has gotten to explore to greater effect in her graphic novel, **Invasion of the Mind Sappers**. This story of three punk teenagers in a small, suburban town and their firm belief that their town has been invaded by aliens, is captivating and intense.

## SUCKLE: THE STATUS OF BASIL

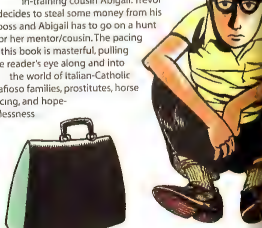


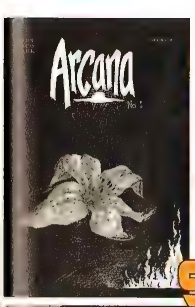

The first time I ever laid eyes on Dave Cooper's work, I was hooked. His very round, organic style and wild color sense drew me into his world of odd, surrealistic characters. Dave's work has bounced around several different publishers for the last couple of years and has now found a home. Fantagraphics has published Cooper's breakaway work **Suckle: The Status of Basil**. This is one of those works, like **Frank in the River** or **Acme Novelty Library**, that enters the twilight dream world where nothing makes sense but the dreamer is compelled to follow along for the ride. This is the work that should make people stand up and take notice of Cooper's talents, and it opens the door for a whole new world for Cooper to explore.

## CLOVER HONEY




I had never seen Rich Tommaso's work before reading his graphic novel **Clover Honey**, and now I feel I need to search out his past work. The first thing that hit me about this book was that the art looked very much like Dan Clowes or Adrian Tomine. The story is about mob hitman Trevor and his hitperson-in-training cousin Abigail. Trevor decides to steal some money from his boss and Abigail has to go on a hunt for her mentor/cousin. The pacing of this book is masterful, pulling the reader's eye along and into the world of Italian-Catholic Mafioso families, prostitutes, horse racing, and hopelessness.






This month we venture up to Canada to look at **Arcana** through the eyes of its creators, writer Tara Wells and artist Rob Clark. **Arcana** is book that was first referred to me as a "cross between **Bone** and **Hepcats**," two books I've always liked a great deal. After reading the full run of the series (which is already up to issue 6), I was pleased to find that comparison to be true and then some. But Tara and Rob can explain it better...

**TW:** I was really unsure about doing it because I had never written comics before; it's a totally different medium. It was a challenge. We both worked to get the basis, and now I write it and he draws it up. If he has any problems with my plot, he mentions it, and I look into it. That's the nice thing about living so close to each other is that you can do that.

**The first issue is signed and numbered up to 2900. How did you get started with that many?**

**TW:** We started out with an ashcan, which we started selling around here and at a few conventions. Then we found a printer, who usually have a set amount that they will do. And we had enough money at that point that we could print the comic. Since it was #1, and generally number ones sell rather well, we thought we could take a bit of a chance on that one.

**RC:** It started off nicely, issue number one sold about 2,200 right away. But, of course, with issue two came the halving of sales, so it went down to a thousand and leveled off.

**Do most of the funds that you use for Arcana come from sales of the magazine, or do you end up contributing money from whatever jobs you may have?**

**TW:** So far, we've been pretty lucky, and we've had enough to cover the printing costs. When it comes to conventions or advertising, we chip in a bit of our own.

**About how long does it take you to get an issue out?**

**TW:** Generally I can write a script in less than a month. The book comes out bi-monthly, though the schedule was slightly altered for a bit, but we're back on course now.

**RC:** Yeah, issue six was the big deadline thing because I was in a bit of a car accident and broke my arm. So two months had gone by without me being able to draw anything. We got to the point where we had three weeks to get this issue completed. But we did it.

**Talk about the setting of Arcana. It's very hard to really place it in a time or area.**

**TW:** A lot of people have been comparing it to our world, as it does have a few points which tend to make it seem like our world. There are, however, elements of different time periods throughout it, different attitudes. It's not going to be like our world, where there are often fixed attitudes for a certain time. A lot of it is going to depend on the geography of the moment, where they are. But there *is* some reason behind everything. It's not just a matter of some magical realm.

**How far do you have the plot planned out?**

**TW:** All the way to the end. I have the end in sight, and I've got a very rough layout on where it's going to go to reach that end. But there are still a lot of empty spaces, which I'm sure I'll fill as I go along. I don't know how long that will take. In issue number eight, it's going to be the end of the very first block. Then we'll go into something that expands out from it more. The story is going to be quite involved.

*Involved in a comic of your own? If you want your self-published comic covered right here, we'd love to see it! Mail a couple of your books and an old metal lunch box off to* ***Toph the Self Service Guy*** *c/o Overstreet's* ***FAN****, 1966 Greenspring Drive, Suite 405 Timonium, MD, 21093*

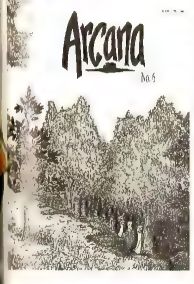
# self-service

**FAN: What made you decide to get into self-publishing?**

**Tara Wells:** I guess it goes back to when I was in high school and Rob approached me with the idea of doing a comic. I love writing, so this seemed like something really different to do. I suppose we could have tried going to a company and having them try to publish it for us, but both of us preferred self-publishing. It's just the freedom of it, the independence. I don't think we'd ever change from that.

**How did you both come up with the plotline and characters in Arcana?**

**Rob Clark** The characters were around prior to my meeting Tara. I had a whole lot of sketches of Hagg, Foxglove, and Clorinda, just brief little things. It'd realized if I was going to do anything with those, I needed to get a real writer, because, well, I can't write to save my life. And prior to **Arcana** I had done little basic superhero things, but with this I wanted to do something more. I had just found **Cerebus** then and was really getting in to the whole independent thing, so I wanted what I was doing to have a really good story. Then I met Tara and found out that she was a writer, and very talented at that. So I asked her, "Would you be willing to do this?" And she said ok.



# FAVES

*We've decided to devote this month's* ***FAN*** *Faves to the recent, wildly sucessful Amalgam releases, because, well, we liked 'em. In the words of research editor Scott Braden, "The best thing about the DC/Marvel crossover was that the Amalgaverse came out of it." During our weekly raging fanboy discussions, research editor Arnold Blumberg agreed, adding, "With Amalgam, the companies showed that they could still do comics in the classic, fun style. You got something that was exciting to read when you picked it up." And, finally, after many giddy squeals of delight, price guide editor Joe Rybandt admitted, "These are fun books. It feels as though the artists and writers took them seriously and made a real effort with Amalgam." We hope you agree with Joe and the rest of our reviewers, as we go on to assess Amalgam.*

## MAGNETO AND THE MAGNETIC MEN #1

Amalgam Comics

Hey! Did you know that mutants are still persecuted in this universe too? You didn't? You would if you read **Magneto and the Magnetic Men**! In this universe Magneto battles the evils forces of his brother(?), Will Magnus and his Sentinels. After losing his original team, the Brotherhood of Mutants, Magneto vows to stop his brother! He creates Nickel, Cobalt, Iron, Antimony and Bismuth (the latter two are Diamagnetics, not just magnetic, but Diamagnetic). These loveable tin men and tin chick, Antimony that is, were created in the memory of Magneto's original team, minus the feelings and emotions, so that he doesn't have to feel the pain of losing friends and loved ones again. Enough with the angst already! This book is just plain fun. Combining the stuggle of the X-Men with the off beat humor of the Metal Men, writer Gerard Jones creates a believable story in just 22 pages. And Jeff Matsuda, what can I say, you've out done yourself lad! Keep up the good work.

—Jeff Dillon

## BRUCE WAYNE, AGENT OF S.H.I.E.L.D. #1
### Amalgam Comics

This book is simply almost *too* cool. **Bruce Wayne, Agent of S.H.I.E.L.D.** was the title that turned me from "I'll-never-read-those-books" into "Is-it-out-yet?" to "Could-it-be-any-cooler?" It makes the whole Amalgaverse seem like a good idea by its very presence. Geez, could I be a bigger slobbering fanboy? (At this point, all I'm missing is the size medium Wolverine t-shirt). Chuck Dixon, Cary Nord, Mark Pennington, and Steve Buccellato (writer, penciller, inker, and colorist) have delivered the best of the Amalgam books. It's got great story, great art, fantastic colors. From the first page I knew I wasn't going to be disappointed. Bruce Wayne heads S.H.I.E.L.D. and is using it in his own personal war against Hydra, the terrorist organization headed by the Green Skull (a.k.a. Lex Luthor) and Hydra Supreme (Selina Luthor as Madame Hydra). Nick Fury is Wayne's mentor, and Fury's sidekick is Sgt. Rock. Carol Danvers (formerly Ms. Marvel and now normally Binary) is the Huntress. Dick Grayson is Moonwing. Jason Todd is Deathlok, an evil cyborg. It's a great weaving of the two universes. If you passed on it, go back and get it. Much coolness resides here.

—J.C. Vaughn

## LEGENDS OF THE DARK CLAW #1
### Amalgam Comics

From start to finish, you've got action, plenty of beautifully paneled pages, and one neat character after another. The Hyena (Joker+Sabretooth), you see, has hatched a plot to (oh, the horror) assassinate the president. Darkclaw (Batman+Wolverine), with the help of Sparrow (Jubilee x Robin) and The Huntress (Ms. Marvel/(surprise)The Huntress), decides to go after the killer, and some serious action ensues. Batman may be pretty tough, but give him a set of adamantium claws and a healing factor, and he's second only to Shaft in the Bad Mutha category. You even get his origin in this one, as well as typically great Jim Balent art. Despite at least one Batman title hitting the stands every week and slews of X-Men crossovers, this is one book I'd welcome finding in my box down at the local store once a month; a little dark, a little mysterious, and loads of action

—Christopher Woodward

## AMAZON #1
### Amalgam Comics

For those of you who always thought 2 heroes are better than 1, here is proof to the contrary, sort of. This amalgamation of DC's Wonder Woman and Marvel's X-Woman Storm pits the Amazon goddess who can control the weather against Poseidon, a rather greedy and petty old god. However, this isn't much of an amalgam since Diana appears in the comic (wearing the same costume she wore when Artemis held the title of Wonder Woman). It's more like Storm in the role of the Amazon hero, ie. Wonder Woman with no charisma. This issue, written and drawn by John Byrne (the writer/artist on the regular monthly **Wonder Woman** title), is on par with the current **Wonder Woman** series and reads, thanks to Byrne's talents, very much like a **Wonder Woman** issue. If these books were more than a one-shot, it would be very interesting to see where this series would've gone, but isn't everyone saying that about the Amalgam books?

—Benn Ray

## SUPER SOLDIER #1
### Amalgam Comics

Look! Up in the sky! It's a bird, it's a plane, and it's very, very cool! Fighting for Truth, Justice and the American Way, the Super Soldier is actually Clark Kent: your average blond-haired, blue-eyed All-American kid who volunteered for a top-secret "super-soldier" project during WWII. Injected with alien DNA, the project transformed Kent from your basic ninety pound weakling into America's indestructible secret weapon against the Axis powers! Last seen fifty years ago, Super Soldier has finally returned to fight the combined evil of the Ultra Mentallo & the Green Skull for what might be his final battle!! With that said, Mark Waid & Dave Gibbons have combined the nobility that is Superman with the break neck pacing that scripter Waid brings every month to Captain America. With **Super Soldier** being both a gorgeous book to look at, as well as a spectacular book to read what else could a REAL fan want (other than a second issue)?!

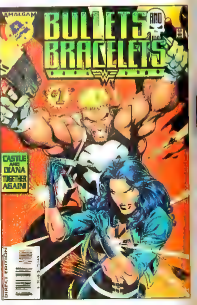
Scott Braden

## X-PATROL #1
Amalgam Comics

No matter what you may think of the Amalgaverse, it's hard to deny that there are some seriously fun books among those twelve titles, and **X-Patrol** is definitely one of them. With a powerful team made up of meshed-marvels like Beastling and Nilles Cable, this book comes off as a cross between **X-Force** (the smartest of the X-books) and **Doom Patrol** (one of the smartest books ever). But you don't just get a team charging into battle here, you get each character's origin, a little mystery, and one of the most dominating villains in any universe, Dr. Doomsday. Congrats to Barbara and Karl Kesel for a great story; according to them, **X-Patrol** was the last book to be assigned, meaning they had far less characters to chose from. You'd never know by reading this. And check out the page midway through the battle where we get a peek at a few "twisted, splintered, ...second-rate" heroes you might recognize. Kinda makes you wish for **X-Patrol** every month.

—Christopher Woodward

## BULLETS AND BRACELETS #1
Amalgam




My distaste for the Punisher knows no bounds. Plus, I'm not the biggest Wonder Woman fan in the world. So what is there to say about this particular "amalgamation?" It's pretty gosh-darned good, although it isn't really an amalgation, it's more of a company crossover, but hey, who's that picky? Diana Prince and Trevor Castle have been partners, both in love and war. They had a kid, then they went their seperate ways (almost ripped from today's headlines, huh?). This story focuses on them getting reunited to save their child from Thanoseid (you can figure that one out on your own). The unexpected twist that saves this from being another "shoot-'em-up" book is the addition of Kirby's Fourth World characters. Even though the story is top notch (if only writer John Ostrander could make the **Punisher** *this* interesting on a monthly basis), the real icing on the cake is the beautiful art by amazing penciller Gary Frank and inker-to-the-stars, Cam Smith. They do an amazing job, and on the whole, it's a fun ride through the Amalgam Universe.

—Joseph P. Rybandt

## JLX #1
Amalgam Comics

It's one page of battle after another for the JLX, an amalgamation of the X-Men (and others) and the Justice League of America. This action-packed story opens with one of those dramatic battles as former teammates fight against each other, the JLX and the Judgement League Avengers (JLA, get it?), over the future of Mariner (Aquaman/Sub-Mariner). It seems he's been framed by mutant-hater Will Magnus. The X-team pulls a trump card and escapes the battle only to later encounter Magnus and his Sentinels. The action is thick and the character amalgamations are fun, but not very clear. The amount of new characters (amalgamated of course) is so overwhelming, this book is difficult to follow. Given more issues, writers Gerard Jones and Mark Waid would have certainly been able to create a dynamic and exciting series. Sometimes there's more material that can clearly fit into one issue, and this is one of those times

—Benn Ray

## ASSASSINS #1
Amalgam Comics

This book works out pretty well. The story (by former **Daredevil** scribe, Dan Chichester) is great, the character amalgamation works to a "T," and the art (by Scott McDaniel) is swell. **Assassins** follows the adventures of Dare (a female combo of Daredevil and Deathstroke) and Catsai (a smattering of Elektra with a side of Catwoman), as they wage chick-war against Enigma Fisk. One of the best parts of this whole she-bang, is the coolest amalgamation of the Riddler and the Kingpin into Enigma Fisk. It works, and it works well. Who'd a thunk it? We also get an all too short peek at the unfulfilled amalgamation of Cable and a Manhunter. Now that would have been a cool story! I know they only have one issue to work with, but if they could keep up the pace and the promise of **Assassins**, it could easily replace the void of all the characters they were amalgamed from I mean when's the last time **Daredevil** or **Deathstroke** made any kind of sense?

—Joseph P. Rybandt

## DR. STRANGEFATE #1
Amalgam Comics

Dr. StrangeFate. Dr. StrangeFate? Who? He's an eerie mix of Dr. Strange, Dr. Fate, and a mysterious third party. "So what?" you ask, "they're all geeks anyway." Boy, you sure are wrong. We're finally shown what a manipulitive, badass, SOB he can (should?) be. When he summons his hired help: Bruce Banner the Skulk (Hulk and Solomon Grudy), Frankie Rayner aka Jade Nova (Frankie Ray, Jade, and a little Green Lantern), and Wanda Zatanna, the White Witch (the Scartlet Witch and Zatanna) he doesn't ask them for help, he demands it. And he gets it, no questions asked. One of the few beings in the Amalgaverse who actually knows something wacky is going on, Dr. StrangeFate decides it's a threat to his personal position as Sorcerer Supreme and sends his "defenders" to capture the hero introduced in the Marvel/DC crossover, Access. And that's where the fun begins. Written by Ron Marz, drawn by Jose Luis Garcia-Lopez, and inked by Kevin Nowlan, this is a surprise stand out in the Amalgam titles. Artistically speaking, it's the best I've seen from Jose Luis Garcia-Lopez (that's such a cool name) and Kevin Nowlan in a long time. Ever consider a long term project!?! Huh? Have ya?Ya' should!

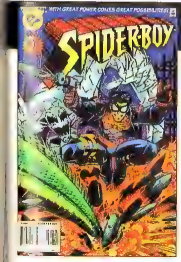
And Ron Marz! Whoa, how can one man keep track of so many characters from two universes, and make it work? He does it and it's great. It's worth the price of admission just to see who Dr. StrangeFate really is. Who? It's...Charles Xavier, yes boys and girls, that Charles Xavier. And the only X around is in his name, cool.

—Jeff Dillon

## SPEED DEMON #1
Amalgam Comics

Add one part Johnny Blaze to one part Barry Allen. Stir in Errigan, the Demon. Add Barry's nephew Wally to Blaze's battle against Night Spectre for Iris Allen's soul. Stir in some Green Goblin, and let simmer. It's Ghost Rider at the speed of sound. It's the Flash on fire. It all works out to **Speed Demon**. First thing the creative team does is kill off Hal Jordan (sadly, very sadly, a move long overdue in the regular DC Universe), so the rest of the book could be awful and still be worth the price of admission. Second, the rest of the book isn't awful. On the negative side, writers Howard Mackie and James Feldar try too hard to fit too many characters and too much backstory into too small a space. It doesn't work that badly, but it's not one of the standout Amalgam books. On the plus side, it's still a pretty good job of using what they've set themselves up for. There's a too-brief scene with Ms. Miracle, Puck, and The Blob. Errigan's rhyming dialogue is done well. The art's action-filled. This is not a bad package by any means.

—J.C. Vaughn




## SPIDER-BOY #1
Amalgam Comics

Amagalm's **Spider-Boy** is wacky good clean fun!! Buy many and buy now!

—Scott Braden

# FAN 15

*Ladies and gentlemen, welcome one and all to the* **FAN** *Palace Arena for the battle of the books. A scheduled fifteen round bout featuring an all-star card this evening, including Jesse "The Bible Boxer" Custer, Jack "He'll Make You See Stars" Knight, Steve "The Pummeling Patriot" Rogers, Kaitlin "Boom Boom" Fairchild, and the grandaddy of 'em all, DC Versus Marvel. Sit back and enjoy.*

**PREACHER #1**
Preacher fought dirty all the way to the top. Now that it's here, you can bet your last dollar it's gonna take one bad mutha to knock the Preacher man off the top of this here list.

**PREACHER #2**
If we could just get everyone out there to order number two's in the same amounts as number ones, everyone would be a lot happier.

**DC VS. MARVEL #1**
The hype! The blitz! The bright lights! The crossover of the century?

**MARVEL VS. DC #2**
The anticipation! The battles of the century! The pay-off?

**STARMAN #1**
Using the cosmic rod to push all other pretenders to the throne out of its way, Starman may be dukin' it out with Preacher in the next couple of months.

**CAPTAIN AMERICA #445**
Mark Waid and Ron Garney took Cap to new heights, both in fan response and sales. With all the changes waiting in the wings, fans are wondering what the future holds.

7

**STRAY BULLETS** #1
Swept up in the re-Birth of the black & white/indie craze of last year, this one still stands out. Fine story and fine art.

9

**GEN 13** #1 (variants)
The little gimmick that could is starting to head on down the list. They've been a staple for the last year, and they're welcome here anytime!

**GEN 13** #2 (miniseries)
The re-birth of the Image craze is making way for all the new kids hopping on the list. This is one book that may soon be out of sight, but it will never be out of mind.

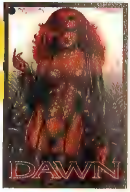
10

**GEN 13 #1**
(mini series)
Every month, the current **Gen 13** delivers fun and frivolity, this started it all!

11

**POISON ELVES** #1
Lusiphur has his sword drawn, a cigarette clenched between his lips, and he's waiting to make a run for the top.

12




**DAWN** #1
This should really be higher up on the list, but Dawn has staying power.

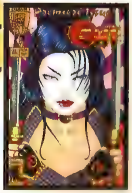
13

**LADY DEATH II** #1
With the anticipation building for the latest **Lady Death** mini, don't look for this one to be down here for too long.

14

**LADY DEATH II** #4
(Lady Demon variant)
The variant craze has slowed down a bit, but this one is still *way* hard to find.

15




**SHI** #1
Billy had his day in the sun (actually it was one really long day). But don't count him down and out quite yet.

# FAN FORECAST

Hellblazer #41
DC/Vertigo

It's seen some rough spots over the years, but Hellblazer has always been a first-class book. First class story, first class writing, first class character, the whole enchilada. This issue marked perhaps the greatest point in John Constantine's life, the addition of writer Garth Ennis. Now by this point, I'm sure we're all familiar with Garth and his bounty of work, most notably the spectacular Preacher. Hellblazer #41 is pretty much where it all began for Garth and his writing career. He set in motion events which are still whirling around in the Vertigo corner of the DC Universe. Ya see, Garth showed up and tried to kill off Constantine by giving him cancer (when you smoke a billion packs of smokes a day, that'll pretty much do it). Garth's writing and his unique style grew with each issue, and it was a joy to read each month. He is arguably one of (if not the) best writers of this amazing character. ■

# fan flashback

**Kid Eternity #1-3**
**Publisher: DC Comics**
**Cover Date: 1991**
**Writer: Grant Morrison**
**Artist: Duncan Fegredo**
**Current Guide Price: $5.00 each**

Chaos rules! Well, not exactly, but if Kid Eternity has his way, it won't be long. In this prestige format limited series illustrated by the amazing Duncan Fegredo, Grant Morrison reintroduces us to Kid Eternity, the supernatural hero who has the ability to channel any ghost for any situation, as long as it helps mankind move in the right direction. As an agent of chaos, he and his supernatural partner, Mr. Keeper, are in charge of building the Chaospheres, engines of paradise that just happen to be humanity's sole salvation. The problem is that his pal Mr. Keeper is imprisoned in Hell, the Lords of Order are on his trail and he has accidentally released Jack the Ripper amongst the living. Hey, he's just one ghost—what are you gonna do? Well, if it were up to me, I'd go to my local comic store and pick up these books. It sure as hell wouldn't hurt. ■

# WHAT'S HOT

## a look at what's hot and what's not in comics this month

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As we all bask in the warm fuzzy afterglow of the blissful Marvel/DC union, there's the hope that we won't actually have to wake up and acknowledge the "relationship" in the harsh light of the early morning. We'd hate to roll over and find out that DC is actually a mere rounding error in the Time Warner ledger or that Marvel is, in reality, the whimsical toy of a wealthy madman.

Boy, we'd really hate to open our eyes to that.

### SAMPLEGRAM

Much like potato chips and batteries, it certainly seemed impossible for anyone to buy only one of the various Amalgam books. Even the most jaded, cynical, funny-books-cost-too-much-these-days, **Crisis on Infinite Earths**-loving curmudgeons enjoyed the hell out of the whole thing. Of course, there were a couple of drawbacks. If I had a dime for every time somebody mispronounced the word amalgam, I'd have my own damn universe. I can also recall waking up in the middle of the night, sweat pouring down my face, screaming, "It means squished together!" while throttling some imaginary, cherub-faced chiss.

Legends of the Dark Claw was definitely the biggest seller, followed closely by Super Soldier and Spider-Boy. The only moderate sales disappointment in the bunch was Bruce Wayne: Agent of S.H.I.E.L.D., which was surprising since a lot of the people who read it wanted to like it more than most of the others. All things considered, the Amalgam week provided us with a fresh look at some all too familiar characters, the most spectacular sales we've seen since Superman died, and a whole heaping lot of fun. If only that could be said of any typical week in comics.

### MARVEL VS. DC

In a nice example of the universe maintaining balance, **Marvel/DC** #4 came out the week that followed the Amalgam books, providing the negative yang energy. This issue certainly didn't sell as well as the previous ones, perhaps because all of the fights were resolved in issue #3. Then again, perhaps people just didn't care about the final outcome of the conflict between the badly drawn Transformers. If the two companies ever decide to do this again, we can only hope that they decide to make the contest a little more interesting by wagering the lives of two or more highly placed editors. Now that might really bring new people into the stores.

### MARVEL

The book of the month had to be **Wolverine** #100. Not only was this a huge seller, it could also come in handy if you find yourself stranded on a desert island and need to signal passing planes for assistance. Not only were many people disappointed that Wolvie didn't get his Adamantium back, they were also saddened by the fact that he now bears more than a small resemblance to Pitt. This however, didn't stop people from buying the issue, although I got the distinct impression that fans would have been happier had the story turned Wolverine into Dark Claw.

It may be early yet, but quite a few people already seem to have their own theories pertaining to Onslaught's identity. Still, no matter how curious they may already be, nobody found themselves whipped into a frenzy over the first appearance of...Onslaught's shadow in **X-Man** #15. The only thing we were able to learn from the issue is that Onslaught's super power may very well be that he is mighty spiky. Personally, I think that Onslaught is actually Peter and Mary Jane's baby who returned to the present after growing up in the future, hearing stories of how the **Spider-Man** titles were canceled due to lack of interest. He's full grown, he's back, and boy is he ever pissed about the whole clone thing. Plus, he's mighty spiky. No wonder the whole Marvel Universe is going to feel his wrath...

This month also provided us with 2 subscription club firsts. Quite a few subscribers have requested, months in advance, that we flag certain titles on their lists with, "drop once the creative team changes." We already seem to have more flags than the U.N. at this point. On a related note, **Captain America** sales are still on the rise.

### DC

The Batman titles are selling much better than they have in a while, possibly due to the momentum left over from the "Contagion" storyline. In fact, **Batman** #530, featuring one of the best glow-in-the-dark covers we've seen, sold out in one day. It's obvious that sometimes interesting, well-designed, and well-executed cover enhancements can be worth a higher cover price. Most people don't seem to mind paying a little more for something extra, which probably explains laser disc players, cruise control, and single malt scotch.

However, if one asks the consumer to pay more for an item that's essentially the same as all of the rest, they tend to get a bit testy. That would be common sense, something that doesn't seem to play a very big part in DC's pricing policy. Then again, maybe someone at DC has some sort of sensitive information that proves **Legionnaires** readers to be somewhat more affluent than **Wonder Woman** readers, thus-the extra thirty cents added to the cover price.

Perhaps DC has somehow become privy to the fact that the typical **Green Lantern** reader is more apt to be saving money for mom's big operation than the average reader of **Action Comics**, hence the twenty-cent price break. Maybe DC's hidden agenda is to simply irritate the hell out of my customers. Imagine the scenario if DC's schizophrenic price policies were used at movie theaters....

The admission price for the film *Clerks* might've been only $2.50 because it was in black and white and it was filmed on cheaper film stock. *Independence Day*—$13.75 because it's a big, shiny event. Similarly, the admission price of any given Pauly Shore movie might only be a bottle cap and some belly button lint. The mind reels.

Finally, Vertigo sales have been on a general upswing. **Death**, **Vamps**, **Preacher**, and even **Books of Magic** have all been doing quite well. The biggest Vertigo surprise however, was the great sales of the **Sandman Mystery Theatre** issues that featured the Starman/Mist crossover.

### IMAGE

The WildStorm titles might currently be regarded as the not quite randy spring shower

group of books; **Deathblow**, **Wetworks**, **StormWatch**, and even **Gen13** have seen some decline in sales. Judging from the sales of the first two **Fire From Heaven** preludes, **WildStorm** fans may be experiencing some kind of crisis of faith.

On a more positive note, sales of both **Maxx** and **Savage Dragon** have picked up a bit recently, perhaps because these two creator-owned titles actually feature their creators

Anticipation for **Spawn** #50 and the upcoming **Spawn/Witchblade** seems to be very high. Unfortunately, the Image books that are actually coming out as I write this are just not selling as well as we had hoped. Nobody seems really enthused about the books that they HAD to have a month or two ago. Even **Weapon Zero** and **Witchblade** are left sitting on the shelves after some conservative order increases. Maybe people might be more interested in Image titles if they were able to hire away Adam Kubert and John Romita Jr. from Marvel for a while

## DARK HORSE

The good news is that the manga part of the Dark Horse line is doing very well, as are **Sin City**, **Usagi Yojimbo** books, and the **Bettie Page Comics** one-shot. The obligatory bad news is that the Dark Horse Heroes line has pretty much fallen apart. People have recently crossed X off of these lists, **Motorhead** just never got started, and most readers have just given up the **Ghost**

At the moment, this is the company that, in the words of virtually every grade school teacher in America, "just isn't living up to its potential."

Also, in a disturbing bit of news, one of our customers mentioned that he saw Arthur Adams' photograph on a milk carton just the other day

## PHOTOPLAY COMICS

...in the event of an emergency landing in a body of water, any particular copy of **Fatale** may be used as a flotation device. However you use the book, though, it is a strong seller for Broadways

## TOPPS COMICS

**X-Files** continues to gain readers and shows no sign of slowing down. It's currently selling as many copies as most of the X-Men related titles.

## INDEPENDENT STUFF

It's a really good thing that the fans of independent comics tend to attempt to introduce their friends to new titles. Sometimes it seems as if the only real growth we're seeing in the comic readership is being generated in this very way. It also seems as if there is some new title breaking into the higher sales numbers of the superhero stuff on a monthly basis. As it stands right now, **Strangers in Paradise** is currently selling 25 copies in its first week of release at this store alone. Some other titles that have seen some noticeable jumps of late are **Scud**, **Creed**, **Wandering Star**, **The Crow**, and even some old standbys such as **Hate**, and **Eightball**

One thing that's important is to keep an open mind, no matter what type of comics are your favorite. If you are mainly an **X-Men** fan, you should try out a copy of something like **Poison Elves** every once in a while. Conversely, if you are mainly an independents fan, you might want to do yourself a favor and pick up a copy of **Flash**

Just as long as you have enough money left over so that you continue to pick up this magazine. I wouldn't want that hanging over my head.


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Well, allright then. Time for another monthly report. Due to the fact that pub. wners have responded to the glut of titles and have finally reduced the amount of titles, this report is a little shortened. But there is still pull-lenty of good titles to talk about. So, with out further ado .

## ABSTRACT STUDIOS

The second **Strangers in Paradise** TPB, **I Dream of You**, just arrived in our stores Since most issues of the regular comic book have sold out for us, I finally got a chance to read the whole story in one sitting. I loved it! The story is extremely compelling and the art has a beautifully clean look to it. This comic is a "must read," up there with **Marvels**, **Dark Knight Returns** and **Watchmen.** Do yourself a favor and pick up a copy. You will not regret it!

## ANTARCTIC COMICS

This line of comics is one of the hardest decisions I have ever faced when it comes to deciding how many copies to order. Since there was no comics history I could find upon which to base my orders, I took my best guess. To my elated surprise, most of our orders were right on, with the X ception of **X-Patrol**, which sold out the fastest of all the titles.

Here are the individual orders and how well they sold. I ordered 150 copies of **Amazon** and sold 125 the first week. I ordered 105 copies of **Assassins** and sold 90 copies the first week and reordered 10 copies. I ordered 130 copies of **Bruce Wayne: Agent of S.H.I.E.L.D.** and sold 85 the first week. I ordered 110 copies of **Bullets and Bracelets** and sold out the first week and reordered 20 copies. I ordered 105 copies of **Dr. StrangeFate** and sold out the first week and reordered 20 copies. I ordered 125 copies of **JLX** and sold out the first week and reordered 20 copies. I ordered 175 copies of **Legends of the Dark Claw** and sold out in two weeks and reordered 40 copies. I ordered 175 copies of **Magneto and the Magnetic Men** and sold 130. I ordered 105 copies of **Speed Demon** and sold out the first week and reordered 20 copies. I ordered 150 copies of **Spider-Boy** and sold 125 the first week. I ordered 175 copies of **Super Soldier** and sold 140 the first week. And finally, I ordered 125 copies of **X-Patrol** and sold out the first week and reordered 30 copies. Almost all these titles have continued to sell moderately well with the exceptions of **Amazon**, **Legends of the Dark Claw** and **X-Patrol** which, despite continued reorders, kept selling out. The whale event was very successful and I want to thank Marvel and DC for making sure reorders were filled on all titles.

One of our employees (Rob Killen) suggested that these characters could reappear in the occasional annual from Marvel or DC since sales figures indicate that there is an interest in these creations. I thought that this was a good idea. Marvel? DC? What do you say? One last comment This promotion was so successful that we had repeated calls from our customers wondering when issue #2 of all the titles were going to come out.

## CALIBER COMICS

Last month I commented on the fact that Caliber Comics have been finding a bigger and bigger place on our racks. One title that I overlooked commenting on is David Mack's **Kabuki.** Lee's Comics recently had a signing with David Mack which featured the world premiere of his new TPB, **Kabuki: Circle of Blood.** I really enjoyed meeting David for the second time. David is a young "up and comer" in this industry, and his art is well balanced with an eye for composition. With time, David will become even better. Heck! James Steranko wrote the introduction, and if he likes **Kabuki** then I bet you will too.

## DARK HORSE

I ordered 50 copies of **Bettie Page Comics** #1 and sold out in 10 days. So I reordered 30 more copies and nearly sold out again. Even if you're not a fan of Bettie Page, you'll enjoy this book. The art is awesome and the stories are really funny. Look for it! **Concrete: Think like a Mountain** #1 just came out I ordered 50 copies and sold 35 the first week. The Geoff Darrow cover is gorgeous, while the story deals with the touchy issue of protecting our ecology. As with all the **Concrete** stories, this one is a definite hit and well worth the reading. Lastly, **Dominion: Conflict** #1 came out. I ordered 65 copies and sold 40 the first week. Shinow's artwork is beautiful. Out of all the Manga titles out there, **Dominion** is at the forefront. Go! Buy it!

## DC

I just received **Hitman** #1 I ordered 35 copies and sold 30 in the first two weeks. I thought that the industry might have had enough of a lone gunman, but this title has a refreshing slant to it. The protagonist has telepathic powers which gives him a great advantage over his opponents. I really liked it and recommend this title highly. **Life, the Universe and Everything** #1 also recently shipped. I'm an old fan of Douglas Adams' **Hitchhikers Guide to the Galaxy** trilogy. I ordered 30 copies and sold 6. The low sales can be attributed to the high cover price of $6.95. Still, if you are a fan like me, then I recommend that you pick up this title. The last title on my list to report on for DC is the new Vertigo We.ie title **The System.** I ordered 25 copies and sold 20 the first week. I recently became a fan of Peter Kuper (the creator) because I read his collected work **Stripped** from Fantagraphics. Peter's style is definitely his own and requires you check it out for yourself.

## HARRIS COMICS

**Cyberfrog** #1 came out this past month. I am reporting on this mainly because I want to thank Harris for shipping out extra copies of this title completely free of charge. I ordered 6 copies and received 18. 10 copies sold the first week. I really appreciate Harris making a concerted effort to support their titles. Lee's Comics has had a long-standing policy that we will support suppliers that support us. Thanks again, Harris

## MARVEL

The main title I want to comment on this month is **Wolverine** #100. I ordered 175 copies and sold out the first week At $3.95 a copy! What I thought was interesting was that Marvel opted not to replace the adamantium on Wolvie's skeleton. Also, I was boggled that **Wolverine** #100 would sell out so quickly and that **Uncanny X-Men** #332, which immediately continues the story, did not have a significant change in sales. Huh! Marvel? Reprint **Wolverine** #100.

## SILVER LINE COMICS

Lee's Comics recently purchased three different collections of the **Amazing Spider-Man.** So you may notice an unusual amount of **Spider-Man** being reported. Also, the only comics that are remotely close to being Golden Age are these few EC sales. **Impact** #5 in VG for $15. **Piracy** #1 in Fair for $11, #2 in Fine for $43, #3 in VG for $23, #4 in Fine

for $43, and **Valor** #1 in Fine for $70 and #4 in Fine for $23.

**Amazing Spider-Man Golden Record Reprint** #1 (Without Record) in VF for $90, #4 in Good for $144, #7 in VF for $487, #11 in Good for $42, #15 in VF for $285, #16 in Good for $42, #17 in Good for $10, #40 in VF for $180, #79 in Fair for $18, #97 in VF for $75, #122 in NM for $120 and **Annual** #2 in Good for $22. **Fantastic Four** #48 in VG for $130, #49 in VG for $27 and #50 in Fine for $60. **Conan** #1 in Good for $25. **Rawhide Kid** #33 in VF for $34. **Strange Tales** #139 in VF for $32, #145 in VF for $32, #147 in VF for $32, #150 in VF for $32, #157 in VF for $21 and #161 in VF for $21. **Sub-Mariner** #1 in Good for $19. **X-Men** #26 in VG for $18 and #28 in VG for $24. The sales from the **Spider-Man** collections I mentioned previously were too numerous to list, so I picked the highlights.

That's it for this month's report. As usual, Lee's Comics welcomes all comments, compliments and complaints! Look next month for an added feature to my monthly reports. One last sale to report. **FAN** magazine started off selling 100 copies with issue #1 and slowly slid down to a respectable 30 copies a month. But, for the last three months **FAN** has been racing up again. We now have sales of 50 copies monthly, and I predict that it will rise more with summer coming up. Watch out, **Wizard**. **FAN** is in higher demand!


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## DC and Marvels Emblazon

How many of you pronounce Amalgam the same way? I'd bet not many. But it doesn't matter how you pronounce it, what matters is we haven't been able to keep them on the shelves. No upward movement on these as of now because both companies (Marvel and DC) say that they have plenty available for re-order. Now where do you suppose all of these copies that are available are? I still have the demand, but I have empty shelves in both stores. Are they magically going to come up with a lost warehouse two or three months from now saying that they didn't know that they had them and dump them on the market? I hope not, because by then they would have grown stale. Heck, by next week they might be stale if they don't get them out now.

## Specials, Specials, and More Specials

Recent sales include the following: **Daredevil** #1 good—$200.00, **Avengers** #11—VG—$50.00, **Hulk** #18—VF—$200.00, **Spider-Man** #121—Fine— $50.00.

## Price Guides

According to our world wide site, everyone's looking for high grade Silver. What higher grades we have we sold weeks ago. We do get these in quite a bit, but not as often as we used to. Something tells me that no matter how often we get these in, they aren't going to last. Of the big 2, Silver Age DC's are harder to keep in stock. When Overstreet started, the gap between good and mint wasn't that far apart. Example- $5.00- $10.00- $15.00. Now that margin has increased, and for good reason. It's almost impossible to find a book in Mint condition, hence the good, fine, and near-mint columns in the annual guide.

## Crusade

The only issues that we have in stock are the new ones. I could sell a dozen **Shi** #1 through #6 if I had them, but I don't! Great character, not too scantily clad, great concept, good stories. Bill Tucci is riding on high right now and he should be, he has a book that's selling.

## Don't Panic It's Comic Books

Here's a company that you should watch out for. Not because they are putting out really collectible stuff (lots of their books are quite collectible) but because their books are so damn fun to read. They have some great stuff within those pages. Be sure to check out **Serina** #1 coming out next week from a very creative newcomer by the name of David Mahn. You may remember him from his premiere mini-series last year, **Private Beach: Perils in the Trudyverse**. This particular book has received rave reviews from the fan press and should, with all probability, go to a second printing. Look for **Serina** to be hot property as soon as it hits the shelves. Antarctic Press's web page has the first 7 pages for viewing, and they are gorgeous.

## Complete Egos Books

If you haven't heard this before, I'll repeat. Start picking up square bound books. When was the last time that you've seen these in nice condition? Examples include: **Conan** #10 and #11, **Marvel Tales**-early issues, **Marvel Collectors Items classics**, **Marvel Super Heroes**-early issues and a host of other. Just a tip for you the next time a convention is in your area.

What's going to happen in the comic market? Who's leaving and going where? Who's teaming up with who? Who's playing the new Batman? What company is buying who? Who cares? We don't have much to say about it anyway. All we can do is hope for the best. Just remember, comics are here to stay (I hope), and a comic is only worth what someone is willing to pay for it! It really doesn't matter what happens later this year with all the comic companies. I just hope they know what they are doing and I hope it comes out better for the fans. Which, by the way, is the way I think it's going to be. Until next month, if I'm still around, adios from New Mexico.


**Rich Conley**
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**7103 Blanco Road**
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"HOWDY!" from Texas. It's Spring Break down here, and lots of folks are springing for the Amalgam books, the Batman "Contagion" storyline, **Wolverine** #100, and the **Death: Time of Your Life** mini-series. I guess since I started this letter by talking about New Releases material, I'll just continue...

## New Releases

Marvel, DC, and **Marvel Versus DC** have been the only publishers to show an increase in per-title sales levels in our stores this year. All of the X-titles have remained strong and grown slightly, while Spider-Man titles have fallen a bit. Superman sales have fallen (although **Action** #720 showed some fast demand which quickly dissipated), while Batman sales rose. Vertigo titles **Vamps II** and **Death II** have done very well, increasing interest in the back issues and trade paperbacks, too. Other Marvel titles showing surprising increases in demand include **Captain America**, **Avengers**, **Thor**, and **Fantastic Four**. DC's exhibiting a growth in demand include **Flash**, **Impulse**, and **Starman**. **Wonder Woman** sales have stabilized at respectable levels.

Outside of the "Big 2," there are mixed results. Image sales continue to plummet. Too many titles, too-high cover prices, too-little entertainment value seems to be the all too-common complaint. Demand for **X-Files** remains strong, but it seems that the delivery schedule keeps getting pushed out. "Bad Girl" books are definitely on their way out, especially titles like **Shi**, **Kabuki**, **Razor**, and **Hellina**, where we've stopped buying any more than subscription copies at several of our seven retail outlets.

Harris' Vampirella is a bit of an exception to the above: "Bad Girl" comment. Sales on **Vengeance of Vampirella** remain highly predictable, at solid levels, and a lot of excitement has been building for #25. The message to other publishers of "Bad Girl" titles is to keep your quality consistent and maintain regular delivery practices.

Other Alternative Press issues that have sold very well, for us, include: The new **Crow** series, **Stray Bullets**, and nearly all of Dark Horse's **Star Wars** lineup.

## Recent Back Issues

Prices realized on some hot recent releases are: **Wolverine** #100(D) $6; **X-Files** #1/2 $20; **Preacher** #1 $35, **X-Force** #50 (Liefeld) $8; and **DC Versus Marvel** #1 $6.

## Grading Keys

We have nothing newsworthy to report in this area. Sales on books from the 70's remain somewhat lackluster, although we've had above-average sales on **Conan** and the Kirby DC's (**Forever People**, et al.)

## Silver Age

As we reported last month, sales of "common" collectible-grade issues remain very strong, and it's not only for the anchor titles of **Amazing Spider-Man** and **Batman**. We've been moving sizable number of **Strange Tales**, **Tales of Suspense**, **Green Lantern**, **Atom**, and **Daredevil** from the years of 1965-69. Grade hasn't been of concern, as both budget-conscious (lower-grade) collectors are happy to pay guide prices for accurately-graded copies, and the more-serious (higher-grade) collector is happy to find NM copies for prices that might only average about $20.

We have had a bigger problem selling KEY books!!! Even low-end prices for **Amazing Spider-Man** #1 or **Amazing Fantasy** #15 are high, and we've started accumulating a number of lower grade Silver-Age Keys/Semi Keys. (shameless plug: Call us if you're in the market for a good buy on lower-grade issues). Anyone out there who wants to trade in a bunch of early 12C or 10¢ Silver Age non-keys for KEY BOOKS, is invited to call!

The other part of the Silver Age market (Dell/Gold Key, Archie, Charlton, and Harvey) remains stable. Original **Star Trek** issues move well, as do most of the Media Hit titles. The "Official Archie" line (eg. **Archie**, **Betty** & **Veronica**, etc.) sell better for us than **Adventures of the Fly** or **Jaguar**. And nice copies of **Casper**, **Gorgo**, and others can be had for many less dollars than their super-hero counterparts. Watch for some upward price movement on these esoteric items!

## Golden Age

The supply just keeps getting shorter and shorter and shorter... We haven't had more than a book or two come in at any one-time in the past couple of months, and "Grandma's attic" now seems to contain mostly items from the 60's and 70's. The only Golden Age sale worthy of mention in the past month is a VG copy of **Detective** #168 for $600

## WRAP-UP

The comic market is showing strong signs of another upward surge, despite some localized pessimism by burnt-out retailers. We don't think it will be based on Art-without-story or Bad-Girl focus, but, instead, be based on intriguing story-telling that generates long-term interest and, also, those licenses which are fueled by mass-market media attention.

We predict a continued steady improvement in the Silver-Age Market (mostly for non-keys), and an always hungry market for quality Golden- Age comics. And, I don't think we're the only retailers who are bullish on antiquarian material!

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## FRESH, NEW, DIFFERENT

Sometimes a comic takes time to find an audience, or the retailers that enjoy it enough to order it and recommend it to their unsuspecting customers. These are a few of those comics:

**Another Day** from Raised Brow Productions, was created, written and drawn by Mario Miranda. **Another Day** #1 came out in October of last year and is the best, most intriguing, leave-them-wanting-more, first issue I've read since **Bone** #1 or **Stray Bullets** #1. I think you know I don't make statements like this lightly.

In one issue Mr. Miranda has created real characters that make you care what happens to them; some folks you want to get a break, some you wish would get beat up. The book uses a strikingly realistic art style and dialogue that is as real as can be, as well as laugh out loud funny.

This is one of those books that I offer an unconditional money-back guarantee to the purchaser if they aren't satisfied after they read it. I haven't had to issue one refund yet.

Where was I when this came out? I completely missed it. Full credit on this one goes to my fellow retailer and friend, Steve O'Day at Don't Call'em Funny books in West Springfield, Mass. He gave me a copy at the Carbonaro ChurchCon in NY, GEC weekend, and said "You have to read this." And he was right. Now you have to also.

**The Replacement God** from Amaze Ink, by Zander Cannon debuted in **Negative Burn** #29 from Caliber Comics, (when are people going to realize Caliber discovers the best talent?) in a story titled "Knute's Escapes." This is another one of those stories that leaves you wanting more. Then I got more—I found the first issue of **The Replacement God** in some backstock of a retailer I bought out! The 1st issue was good as the preamble. I'm not going to try to explain the story, just find it, buy it, read it, and you will be happy you did.

**Raven Chronicles** from Caliber Comics (big surprise!) by Nathan Massengill and R.G. Taylor is a book any fan of *the X-Files* would be proud of. This is what **The X-Files** comic should be like. If you're a fan of intense stories of the paranormal this is the comic book for you.

All three of the comics I just mentioned are perfect reasons to keep trying new and different comics at your local comic shop. If you can find 1 or 2 comics a month that give you as much pleasure as these gave me, the world would be a better place to live in.

## FIRST TIME FOR EVERYTHING

Now that Harris has signed talent like Amanda Conner, Jimmy Palmiotti and Ethan (**Cyberfrog**) Van Sciver, the lines at the Harris convention booth will be longer for their artists than they are for their models.

Speaking of **Cyberfrog**, this book looks like it will be the runaway hit of 1996. The well deserved success couldn't happen to a nicer guy. Go, Ethan, Go!

## BLAH, BLAH, BLAH

As expected, **Wolverine** #100 sold like water buckets at a forest fire. Amalgam Comics were a qualified hit, with some books (**Dark Claw**, **SuperSoldier**, and **Amazon**) selling much better that the others.

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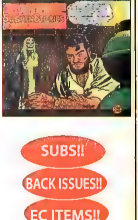


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## *Hello, welcome to the FAN Price Guide! The following pages report the most up-to-date pricing information from FAN's network of Advisors. Come on in and stay awhile!*

### ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values for all Near Mint (NM) comic books. The way we get these prices is by taking an average of dealer retail prices compiled from data supplied by the network of FAN Advisors. Prices often vary widely from region to region because supply and demand factors often vary. In other words, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

### PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary based on many factors, including demand, rarity in grade, and overall rar ity.

### PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

### GRADING COMICS

Grading comic books is essentially describing their condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

### POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and its entire contents may be preserved so that all components of the original product remain together.

### RESTORED COMICS

Since this hobby began, it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. **Note:** The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

### GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

### THE EIGHT NOMENCLATURE GRADES

**MINT (MT)**
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

**NEAR MINT (NM)**
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. 100% of Near Mint price.

**VERY FINE (VF)**
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off white to white. Between 70 and 72% of Near Mint.

**FINE (FN)**
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Between 41 and 43% of Near Mint.

**VERY GOOD (VG)**
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. Between 28 and 30% of Near Mint.

**GOOD (GD)**
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. Between 14 and 16% of Near Mint.

**FAIR (FR)**
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors. Between 5 and 10% of Near Mint.

**POOR (PR)**
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. About 5% of Near Mint.

Contact us online at: PriceFAN @ aol.com

ADVENTURES OF THE MASK
an 1996-Present (2.50 color,
2-pak-sized Comics
1-2: based on cartoon ..... 2.00

ADVENTURES OF SPIDER-MAN, THE
•pr 1996-Present (•PA color)
Marvel Comics
1-based on T.V. show ..... 1.00

ADVENTURES OF THE X-MEN, THE
Apr 1996-Present (•PA color)
Marvel Comics
1-2: based on T.V. show ..... 1.00

AGENT THREE-ZERO
•ay, 1993 (1.95, color, 52 pgs.)
Schanowitz Inc.
Polybagged w/ card & mini-poster Matt Cox (1st work) ..... 5.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/BLUE SU_TAN-GALLAN FACT FILES
•1994 (2.95, editor-intvw, text on cameo, limited series, 4)
Alien Nevvs
1 (2.95): Flip book w/Blue Sultan ..... 3.00
1 •I (95): Polybagged w/1 comic and flip book w/Blue Sultan ..... 4.00
(2.95): Photo cover embossed edition. Flip book w/Blue Sultan ..... 6.00

AGENTS OF LAW
Mar 1995 - Sep 1995 (2.50, color)
Dark Horse Comics
1-4: L.A. Predator crap ..... 2.50

AGE OF APOCALYPSE: THE CHOSEN
Apr 1996 (•.95, color, one-shot)
Marvel Comics
1-Wraparound c ..... 3.00

AGE OF INNOCENCE: THE REBIRTH OF IRON MAN
Feb 1996 (2.50, color, one-shot)
Marvel Comics
1-new origin of Tony Stark ..... 2.50

AKIKO ON THE PLANET SWOO
Dec 1995-Present (2.95, B&W,
ongs
1: gatefolds c ..... 4.00

AKIRA
•ep 1988-Dec 1995 (3.50-3.95/6.95, color, deluxe)
Epic Comics
1 ..... 12.00
1/2nd printings ..... 4.00
2-5 ..... 6.00
6-35 ..... 5.00
7-33: 33 Oregon 3.95 c ..... 4.00
1 (8.95), 32-Reissue back cvs Gibbons, Williams pin-ups
-Magnum, Inked, Shadi, Toshi, Akira-ish, Iron Fleet, Otomo /
Activate 4 pin-up ..... 17.00



Adventures of Superman #495

ALIENS, THE (Captain Johnee and...) (Also see Magnus Robot Fighter)
Sept-Dec. 1987, No. 2 May. 1988
Gold Key
1-Reprints from Magnus #1,3,4,6-12, all by Russ Manning ..... 35.00
2-Same contents as #1 ..... 4.00

ALIENS (Dark Horse)
ALIENS (Also see Dark Horse Presents #24)
May 1988-No.6, Apr 1989 (1.95, B&W, mini-series)
1-1st appearance Aliens in comics ..... 25.00
1-Second printing ..... 7.00
1-Third - Forth printings ..... 2.00
2 ..... 17.00
2-Second printing ..... 3.00
2-Third printing ..... 2.00
3 ..... 9.00
3-2nd printing ..... 2.00
4 ..... 5.00
5 & 6 ..... 3.00
6-Cameo of Dr. Grant ..... 2.00
Aliens Mini-Comic (1.00) (nn, 1" ) included in Aliens Portfolio ..... 8.00
Aliens Platinum Edition (See Dark Horse Presents ...) ..... 30.00

ALIENS
Aug. 1989-Nov 4, 1990 (12.25, color, mini-series)
V2 #1 ..... 10.00
V2 #1 2nd printing (1.90 c.) 25) ..... 2.25
2 & 4 ..... 6.00
ALIEN 3
June 1992-No. 3 May 1992 (2.50, color, mini-series)
1 & 3 Sculptures painted c, ..... 2.50
...ROSEBUDS
•pr 1995 Apr 1995 (2.50 (color, limited series)
1-4 ..... 2.50
...COLONIAL MARINES
Jan 1993-No. 10, July, 1994 (2.50, color, limited series)
1-10 ..... 2.50
...EARTH ANGEL
Aug. 1994 (2.95, color, one-shot)
Ari Byrne, actors, wraparound c ..... 3.00
...EARTH WAR
June 1990-No. 4 Oct. 1990 (2.95, color, limited series)
1-Sam Keith-a/pp on all ..... 9.00
1-2nd print ..... 2.00
2 ..... 8.00
3 & 4 ..... 6.50
...GENOCIDE
Nov 1995-Apr. 4, Feb. 1996 (2.50, color, mini-series)
1-4-Sculptures painted c, 4-Wraparound c pin-ups, art poster ..... 2.50
...HIVE
Feb. 1992-No. 4, May. 1992 (2.50, color, mini-series)
1-4: Kelley Jones c/a in all ..... 2.50
...LABYRINTH
Sept 1995 - No. 4, Jan 1996 (2.50, color, mini-series)
1-4: 1: Painted c ..... 2.50
...MONDO HEAT
Feb 1996 (2.50, color one-shot)
1 ..... 2.50
...MONDO PEST
Apr 1995 (2.95, color, one-shot, 44 pgs.)
nn-reprints Dark Horse Comics #22 .24 ..... 3.00
...MUSIC OF THE SPEARS
Jan. 1994-No. 4, Apr. 1994 (2.50, color, limited series)
1-4 ..... 2.50
...PREDATOR: THE DEADLIEST OF THE SPECIES
July 1993-Aug 1997 (2.50, color, limited series)
1 ..... 4.00
2 & 3: Boris painted c, 1-3 & cvs p ..... 2.50
1-Diamond Fair platinum ed. no price no ads ..... 30.00
...RACE
Apr. 1993-No. 4, July, 1993 (2.50, color, mini-series)
1-4 ..... 2.50
...SACRIFICE
May 1993 (4.95, color, one-shot, 52 pgs.)
nn-Peter Milligan scripts, painted c/a ..... 5.00
...SALVATION
Nov. 1995 (4.95, color, one-shot)
nn-Jim Lawson 1st work at Marvel ..... 5.00
...STRONGHOLD
May 1994-No. 4, Sep. 1994 (2.50, color, mini-series)
1-4 ..... 2.50

...VS. PREDATOR (SEE DARK HORSE PRESENTS #84)
•ember, 1990-No. 4, Dec. 1990 (2.50, mini-series, color)
1-(47,000, 9.95, BA-AV) •COMIC 1A 36 ..... 14.00
1 ..... 7.00
1-2nd printing ..... 2.00
2, 3 ..... 6.00
4-Doman burned ..... 8.00
...VS. PREDATOR: BOOTY
Jan 1996 / (50 limited color issue
nn painted c ..... 4.00
...VS. PREDATOR: DUEL
Mar 1995 Apr 1995 (2.50 color, limited series
1-2 ..... 2.50
...VS. PREDATOR: WAR
May 1995 Aug 1995 (2.50, color, limited series
1-4 ..... 2.50

ALIEN WORLDS
Dec 1982 Feb 9, Jan 1985
Pacific Comics/Eclipse
1 ..... 1.50
2 - 4 Alien Sweeney-Boo ..... 1.00
5 - 8 Fly-Fish Action, Jim pub art ..... 3.00

ALL AMERICAN MEN OF WAR
Aug 1989-Aug Sept, 1952-No. 107, Sept-Oct, 1966
National Periodical Pubs/Johnes
127 (1952) ..... 625.00
128 (1952) ..... 420.00
2-12-1-52-131-5 ..... 165.00
6-10 ..... 210.00
1-18 Dial per code issue ..... 55.00
19-28 ..... 45.00
29-38,32-Wood c ..... 40.00
31, 33-40 ..... 14.00
41-50 ..... 10.00
51-70 ..... 8.00
67 1st app Gunner & Sarge ..... 40.00
68-70 ..... 3.00
71-80 ..... 10.00
81, 83-88 1st Jodi 10c issue ..... 6.00
82-Johnny Cloud begins ..... 7.00
89-100 ..... 20.00
101-117 Johnny Cloud app. 111, 115 & 117 ..... 22.00

ALLIANCE, THE
May 1995 Present (2.50, color)
Image Comics
1-3 ..... 2.50

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar. 1987
DC Comics
1-46, 48-67 ..... 1.00
47-Mike Gallone a/c/Dal Kuh story ..... 4.00
Annual 1-3 (1/1982-9/1984) ..... 3.00

ALL-STAR WESTERN (Entered Western Editor #12 on)
Aug. Sept, 1970-No. 11, Apr-May 1972
National Periodical Publications
1 ..... 12.00
2-8,2-8 Diablo by Morrow begins, 3-Origin El Diablo ..... 5.00
9 Fearmie (1) app. ..... 5.00
10 1st app. Jonah Hex (2-3/72) ..... 40.00
11-2nd app. Jonah Hex ..... 20.00

ALPHA FLIGHT (See X-Men #108, 120)
Aug. 1983-No. 130, Mar. 1994 (#52 are on direct sales)
Marvel Comics Group
1 (52 pgs.)-Byrne-a, beg.sec, Wolverine cameo ..... 2.50
2-12-12 Double size ..... 4.75
13-Wolverine app. ..... 4.00
14-16, 16 Wolverine cameo ..... 3.25
17-3-Nino-a, part, Wolverine cameo ..... 2.00
18-28 Last Byrne issues ..... 2.25
29-32, 35-49 39-Portacio-c/begins, ..... 1.50
33-34 Wolverine app. 34-Origin retold ..... 4.00
50-Double size ..... 3.25
51-Jim Lawson 1st work at Marvel ..... 1.75
52, 53 Wolverine 3D cover/stories ..... 4.00
54, 65, 66-Alpha Flight ..... 1.00



Aliens vs. Predator Deadliest of the Species #1

55-62 Jim Lee art(s) ..... 2.50
63-74,76-80: 74-Wolverine/Spider-Man ..... 1.25
75-(1.95, 52 pgs.) ..... 2.00
81-90 Wolverine app., Jim Lee c ..... 1.00
91-99, 101-103, 107, 110-123-52 pgs. ..... 1.00
100-(2.00, 52 pgs.) Avengers app. ..... 2.00
106-Portlicar revelation issue ..... 2.75
106-2nd printing ..... 1.25
120-(2.25) Polybagged w/poster ..... 2.25
130-(2.25, 52 pgs.) ..... 1.25
Annual 1 (7/86, 1.25) ..... 2.25
Annual 2 (12/87, 1.25) ..... 2.25
Special 1(2/91, 69.95) 2.50) Wolverine c/story ..... 4.00

AMAZING ADULT FANTASY (Amazing Adventures #1-6, Amazing Fantasy #15)
No. 7, Dec. 1961-No. 14, July, 1962
Marvel Comics Group (AMI)
7-Origin/1st app. ..... 375.00
8-Last Ditko issue ..... 140.00
9-14 ..... 75.00
14-Pete Parker/origin ..... 400.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, May, 1961
Marvel Comics Group (AMI)
1-Origin Dr. Droom (1st Marvel Super Hero) Ditko &
Kirby art on all, Ditko monster c-1-6 ..... 1000.00
2 ..... 425.00
3-6-6-Last Dr. Droom ..... 375.00

AMAZING ADVENTURES
Aug. 1970-No. 39, Nov. 1976
Marvel Comics Group
1-Inhumans (by Kirby in 1-4, more #1 Fly & Black Widow (ends #3) double feature begins ..... 20.00
2-4 ..... 12.00
5-8-Adam-x ..... 10.00
9-10 9-10-Magneto app. ..... 7.00
11-Byrne Beast begins (1st app. Lynda #17 ..... 30.00
12-17-13-Brotherhood of Evil Mutants app. ..... 6.00
18-1st app. Killraven, M. Adams-a ..... 8.00
19-39 ..... 3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug. 1962 (Sept. 1962 on edition)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man; Kirby/Ditko (11 pgs.) 1st
app. Aunt May & Uncle Ben, Kirby/Ditko c #15 pg. 1 ..... GD 1,713.00 FR $200.00 NM 2699.99

AMAZING FANTASY
Dec 1995-Mar 1996 (1.95, color
Marvel Comics
16-18-Barrett c, Peal Lee-a, Spider-Man app. ..... 4.00

AMAZING SCARLET SPIDER
Nov 1995 Jan 1996 (1.95, color)
Marvel Comics
1,2 replaces "Amazing Spider-Man" ..... 2.00

Amazing Spider-Man #258

**AMAZING SPIDER-MAN, THE** (Free Giant Size Spider-Man) Mar 1963 Sep 1989, Jan 1995-Present
Marvel Comics Group
1-Origin retold, Zeller back-up; Kirby/Ditko c-1st
Fantastic Four x-over (two w/FF #12 a-1st Namor

| v: nnn | GD 1200.00 | FN 3600.00 | NM 10800.00 |
|---|---|---|---|
| 1 Golden-Record Reprint | | | 30.00 |
| (with Golden Records #1966) | | | 260.00 |
| 2 1st app Dr. Octopus | | | 2400.00 |
| 3 1st app Doc Octopus | | | 1850.00 |
| 4 Origin & 1st app The Sandman | | | 1500.00 |
| 5-Dr. Doom app. | | | 1600.00 |
| 6 1st app Lizard | | | 975.00 |
| 7, 8, 10 Kirby/Ditko | | | 740.00 |
| 9 Origin & 1st app Electro | | | 765.00 |
| 11, 12, 13-Doc Octopus, amnesia; Spidey-c/story | | | 425.00 |
| 13 1st app Mysterio | | | 320.00 |
| 14-1st app the Green Goblin (Norman Osborn), Hulk x-over | | | 1900.00 |
| 15-1st app. Known The Hunter, 1st mention of Mary Jane Watson (not known) | | | 697.50 |
| 16-1st Doctor Octopus story | | | 400.00 |
| 17, 21st app Green Goblin(Harry) | | | 450.00 |
| 18, 19 1st app X-Ed Green Goblin (Harry) | | | 410.00 |
| 20-Spiderman app | | | 350.00 |
| 21-1st app Gobby, Spidey-c/story | | | 350.00 |
| 22, 2nd app The Green Goblin | | | 350.00 |
| 23-1st app Peter Parker | | | 1400.00 |
| 24-1st app Green Goblin (Harry) | | | 295.00 |
| 25 | | | 240.00 |
| 25, 1st app. Mary Jane Watson (cameo) (face not shown, last introduced as Mary Jane) | | | 210.00 |
| 26-1st app. Green Goblin, 1st Crime Master | | | 237.50 |
| 27-1st app. Gobby | | | 210.00 |
| 28-Green Goblin app/Gobby | | | 210.00 |
| 29, 30 | | | 140.00 |
| 31-38, 33 - Intro Harry Osborn (later becomes 2nd Gr.Goblin), Green Goblin (Harry) Master - 1st cast (Flicks issue); 2nd app. Mary Jane Watson (cameo, face not shown, 7/66) | | | 110.00 |
| 39-Green Goblin-c/story; all revealed | | | 135.00 |
| 40-Origin Green Goblin (his name is!) | | | 215.00 |
| 41-1st app. Rhino | | | 110.00 |
| 42-3rd app. Mary Jane Watson (cameo, 2nd x-posed 1st time her face is shown 11/66) | | | 100.00 |
| 47-49 | | | 80.00 |
| 50- Intro Shocker (7/67) | | | 145.00 |
| 51-2nd app of Kingpin | | | 120.00 |
| 52-66: 56-Intro Capt. George Stacy | | | 45.00 |
| 61-74: 69, 70-Kingpin app; 69-Kingpin-c, 74-Last 12¢ issue | | | 48.00 |
| 75-89, 91-93, 95, 99-84, 85-Kingpin-c/stories | | | 40.00 |
| 90-Death of Capt. Stacy | | | 42.00 |
| 94-Origin retold | | | 58.00 |
| 96-98, Drug issues not approved by CCA, Green Goblin storyline, 97, 98-Green Goblin-c | | | 75.00 |
| 100-Anniversary issue (9/71) | | | 170.00 |
| 101-Two stories (last 15¢ issue) (6/71) | | | 160.00 |
| 101-2nd printing (9/92, silver ink) | | | 2.50 |
| 102-Origin (2nd app. Morbius (2/st. SI app.)) | | | 110.00 |
| 103-108, 110: Dr. Strange-c/story (9/72) | | | 25.00 |
| 111-120: Spider-Man vs. Hulk | | | 10.00 |
| 121-130: Punisher-c/s; Green Goblin | | | 10.00 |
| 131-Death of Green Goblin | | | 110.00 |
| 132, 138-123-Cage app. 124-1st app Man-Wolf (9/73), origin #175 | | | 24.00 |
| 139, 1st app. Jackal & The Punisher (2/74) | | | 275.00 |
| 140-153, 138-141, 152-160: 151 Last 30¢ iss. | | | 15.00 |
| 154-Punisher cameo app. (7/74) | | | 22.00 |
| 155-2nd full Punisher app (8/74) | | | 65.00 |
| 156, 161-Intro Gwen Stacy (Harry Osborn) | | | 40.00 |
| 157-Green Goblin (Harry Osborn) | | | 40.00 |
| 162, 145-Gwen Stacy clone cameos | | | 24.00 |
| 144-147, 144-full app Gwen Stacy clone; 145, 146-Gwen Stacy clone storyline cont., 147 Spider-Man learns Stacy is a clone | | | 18.00 |
| 148-Judicial revenge | | | 27.00 |
| 149-Spider-Man clone's funeral, origin of Tarbaby | | | 40.00 |
| 150-Spider-Man decides not to quit the clone | | | 40.00 |
| 151-Spider-Man disposes of clone body | | | 24.00 |
| 161-Punisher cameo, Nightcrawler app. | | | 12.00 |
| 162-Punisher, Nightcrawler app. | | | 11.00 |
| 163-172, 181-190: 189-Chase story recapped, 181 Disney retold | | | 8.00 |
| 174, 175-Punisher app. | | | 10.00 |
| 176-180, Green Goblin app. | | | 10.00 |
| 191-193, 195-199: 200, 201, 216-219 | | | 6.00 |
| 194-1st app. Black Cat | | | 15.00 |
| 200-Giant origin issue (1/80) | | | 30.00 |
| 201, 202-Punisher app. | | | 20.00 |
| 203-Punisher & 1st app. Cyclone (10/80) | | | 20.00 |
| 220, 237, 225-Foolkiller-c/story (2/82) | | | 8.00 |
| 238-1st app. robopuppies (Red Leeno) (3/83) (w/Talisman cameo) | | | 8.00 |
| 239-Wolfsbane/Talisman | | | 25.00 |
| 239-1st Hobgoblin/Spidey battle (2nd app.) | | | 45.00 |
| 240, 245, 246, 248, 241-Origin Nature | | | 8.00 |
| 244-Hobgoblin unmasks (2nd app.) | | | 10.00 |
| 247-Spidey Clone vs. Hobgoblin powers battles (Spider-Man 1/10/83), Hobgoblin/Spidey cameo (4th app.) | | | 15.00 |
| 248-255-Hobgoblin/Spidey battle storyline | | | 14.00 |
| 253-1st app. black costume for Spidey (5/84) | | | 35.00 |
| 253-1st app. The Trine | | | 9.00 |
| 254-Jack O'Lantern app. | | | 7.00 |
| 255, 256, 261, 264, 266, 274, 277, 280, 282, 283, 256 1st Mary Jane, 277-Creatures Upon a Peppermint app. | | | 5.00 |
| 259 Jack O'Lantern (Harry) 2nd app. & Factor-x-over | | | 5.00 |
| 257 2nd app. Puma, Hobgoblin cameo | | | 10.00 |
| 258-Hobgoblin app. (mind) | | | 11.00 |
| 259-Full Hobgoblin app., origin #1 & Webster | | | 24.00 |
| 260-Hobgoblin story | | | 10.00 |
| 263 Hobgoblin-c/story | | | 11.00 |
| 262-Spider-Man armadillo | | | 10.00 |
| 265-1st app. Silver Sable (8/84) | | | 13.00 |
| 265-Silver-c/a, 2nd printing | | | 3.00 |
| 275-352 pg. Hi-Origin by Ditko; Hobgoblin-c/s | | | 15.00 |
| 276-Hobgoblin story | | | 12.00 |
| 281 Hobgoblin battle, Jack O'Lantern | | | 11.00 |
| 284 Punisher cameo app., Gang War begins, ends #288, Hobgoblin-c/story | | | 10.00 |
| 285 Punisher app., inferior Hobgoblin app. | | | 15.00 |
| 286, 287-Hobgoblin-c/app. (mind), 287-Hobgoblin app. (mind) | | | 6.00 |
| 288-Hobgoblin full app. | | | 10.00 |
| 289-91, 25.50 pg. i-Death of Ned Leeds (1st Hobgoblin); Mausoleum Jack O'Lantern) becomes new Hobgoblin | | | 24.00 |
| 299, 292 | | | 5.00 |
| 293, 294-Punk 2 & 5 of Rupert-story | | | 9.00 |
| 295-297 | | | 6.00 |
| 298-Todd McFarlane-c/a begins (10/88), 1st app. (cameo) Eddie Brock who becomes Venom (not on costume) | | | 67.00 |
| 299-1st app. (cameo) Venom in costume | | | 30.00 |
| 300-152 pgs., Last black costume, 1st full Venom story | | | 60.00 |
| 301-315 | | | 30.00 |
| 316-331, 333, 334 | | | 3.00 |
| 332-Hobgoblin battle w/Green Goblin | | | 22.00 |
| 335-337 Venom app. | | | 20.00 |
| 338-343, 325-339 Bi-weekly Venom | | | 3.00 |
| 324-Subscription variant, Wolverine-c/ha app. | | | 16.00 |
| 326, 327, 329-No McFarlane | | | 4.00 |
| 328-Huth app., art McFarlane-a | | | 12.00 |
| 330, 333-Punisher app. | | | 4.00 |
| 332, 333-Venom-c/story | | | 10.00 |
| 334-336, 338-343 | | | 3.00 |
| 337-Hobgoblin app. | | | 4.00 |
| 344-1st app. Demo, Kazady (Carnage) | | | 12.00 |
| 345-1st full app. Cletus Kasady | | | 15.00 |
| 345, 347-Venom app. | | | 10.00 |
| 348, 340, 353-359: 359-(1.25-c) | | | 2.50 |
| 350-(1.50, 52 pgs.), Origin retold | | | 3.00 |
| 360-Carnage-c/story | | | 6.00 |
| 361-Intro Carnage | | | 20.00 |
| 361-2nd printing, silver-c | | | 2.00 |
| 362, 363-Carnage & Venom-c/story | | | 6.00 |
| 362-2nd printing | | | 1.50 |
| 364, 366-374, 376-387: 379-Venom back-up; 374-Venom-c/story, 376-Carlise app., 376-Maximum Carnage, part 3, 381 382, Poly app., 383-The fury app. 384-Venom/Carnage app. | | | 3.00 |
| 365-(3.95)-Silver hologram on c, gull-out poster, 1st app Spider-Man 2099 | | | 6.00 |
| 375-(3.95)-Holo-grafic-c's, Venom-c/story | | | 5.00 |
| 388-(2.25, 68 pgs.)-Werewolf Edition, 2 back-up stories Venom, Cardiac & Charnage | | | 2.25 |
| 388-(2.95)-Collectors Edition w/foil c | | | 3.00 |
| 389-Venom-c/story, Carnage app. | | | 2.50 |
| 390-Carnage-c/story, 1st app. Lasher, 1-Spider-Girl x-over | | | 2.00 |
| 391-Carnage & Venom-c/story | | | 2.00 |
| 392-Carnage & Venom-c/story | | | 2.00 |
| 393-Carnage & Venom-c/story | | | 2.00 |
| 394-Carnage, Venom-c/story | | | 2.00 |
| 395-(3.95)-Holo-grafic-c's, Venom-c/story | | | 5.00 |
| 396-(2.25, 68 pgs.)-Werewolf Edition, 2 back-up stories Venom, Cardiac & Charnage | | | 2.25 |
| 397-(3.95)-Collectors Edition w/foil c | | | 3.00 |
| 398-(2.95)-Collectors Edition, polybagged w/Lg. poster and 6 possession print | | | 3.00 |
| 399-(2.95, 48 pgs.)-Deluxe version, flip book w/Birth of a Spider Man pt. 2, cover foil c | | | 5.00 |
| Special 1-(11/94)-Book w/Ultimate Spider-Man | | | 2.25 |
| 400-(2.95)-Death of Aunt May | | | 5.00 |
| 400-(3.95)-Death of Aunt May, Double-c embossed | | | 6.00 |
| 400-Collector's Ed.-White-c | | | 15.00 |
| 401-(2.95)-variant-c, polybagged w/cassette | | | 3.00 |
| Annual 1-(1/68)-1st Sinister Six story; 41 pg.-c | | | 475.00 |
| Annual 2-(1/69)-New Doctor Strange-by-Kirby | | | 230.00 |
| Special 1-(11/68)-Avengers vs MJ & x-over | | | 85.00 |
| Special 4-(11/67)-Spidey battles Human Torch (new 41 pg.-c/sty) | | | 80.00 |
| Special 5-(11/68)-Peter Parker's parents, new 48 pg. First Skull story | | | 75.00 |
| Special 6-(11/69)-1st origin Sinister Six story from Annual #1 | | | 28.00 |
| Special 7-(12/70)-All reprints | | | 25.00 |
| Special 8-(12/71)-All reprints | | | 25.00 |
| King Size 9-(1973)-r/Spec. Spider-Man magazine (Green Goblin story), 40 pgs.-re-edited from orig. 58 pgs | | | 20.00 |
| Annual '10-11 (1976-79), All new-s, 13 Byrne-a | | | 8.00 |
| Annual '14 ('80), Kirby-c | | | 5.00 |
| Annual '15 ('81)-Punisher app., Miller-c/a | | | 20.00 |
| Annual '16-20 ('82-'86) | | | 4.00 |
| Annual 21 ('87)-Wedding issue; direct sale | | | 9.00 |
| Annual 21 ('87)-Wedding issue; newsstand | | | 9.00 |
| Annual 22 ('88)-Evolutionary War | | | 4.00 |
| Annual 23 ('89)-Atlantis Attacks, Leth-d-p | | | 4.00 |
| Annual 24 ('90), 2.00 | | | 4.00 |
| Annual 25 ('91), 2.00 - 1st Soul Venom story | | | 7.00 |
| Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story cont'd in Spect. S-M Annual #12 | | | 4.00 |
| Annual '27 ('93, 2.95)-Polybagged w/Card; 1st app. Annex | | | 3.00 |
| Annual 28 ('94, 2.95, 68 pgs.)-New Carnage-c/story | | | 3.00 |
| Giveaways: See Overstreet Price Guide (Ebony) | | | |

**AMAZING SPIDER-MAN SUPER SPECIAL**
Apr 1995-Present (3.95, color limited series)
Marvel Comics
1-Ally of Apocalypse 5.00
2-4 4.00

**AMAZON**
Apr 1996 (1.95, color)
DC Comics
1-"Amalgam Comics" flyme-c/s/a 2.00

**AMAZONA**
Feb 1996-Present (2.95, BE&W, limited series, mature readers) Fantagor
1,2-Tom Simmons-c/a 3.00

**AMERICAN FREAK: A TALE OF THE UN-MEN**
Feb, 1994-May 5, June, 1994 (1.95, color, limited series)
DC Comics
1–5 2.00

**AMERICAN SPLENDOR** (Dark Horse)
...SPECIAL: A STEP OUT OF THE NEST
Aug 1994 (2.95, B&W, one-shot)
1-Pekar-story 3.00
...WINDFALL
Sep 1995-Oct 1995 (3.95, B&W, limited series)
1,2-Pekar-s 4.00

**AMERICA'S BEST TV COMICS**
1997 (Color, Sept, 48 pgs., 25¢ one-shot)
America's Broadcasting Company
1-Fantastic Four; Cosmic Amazing Spider-Man 60.00

**ANGELA**
Dec 1994 - Present (2.95 more)
Image Comics
1-Gaiman-s/Capullo-a, 1 spawn app. 10.00
2, 3-Gaiman-s/Capullo-a 8.00
Special Edition-Peter Sparrow-c 30.00
Special Edition-Angela-c 30.00
1993: 19.95 b/w 3-D plus special w/3pm sgs. 10.00

**ANGEL AND THE APE** (Becomes Meet Angel) (See Showcase #77)
Nov-Dec, 1968-Nov 6, Sept-Oct, 1969
National Periodical Publications
1 23.00
2–6 15.00

**ANIMA**
Mar 1994, July 1995 (1.75/1.95, color)
DC Comics
1–6 1.75
0, 1/2, 1/4, 0 (10/96), 1-(5/96) begin 1.95-c, Chris Ivar-c 2.00
1.5-begin 2.25-c 2.25

**ANIMAL MAN** (See Strange Adventures #180 for 1st app.)
Sep 1988-Nov 1995 (color, mature)
DC Comics
1-Baseland c-#1-69 10.00
2 6.00
3, 4 5.00
5-10: b-version to -#1 4.00
11-26: 11-Begin 51 50-c; Last Grant; Morrison scripts 2.50
27-49, 51-55, 57-59 2.00
50, 56, 60: 50-pg., Last issue by Tom Veitch 3.00
56-(1.50, 68 pgs.) 5.00
60-(2.50)-Begin 1.95-c 2.00
61-89, 83 begin 2.25-c 2.25
Annual 1 (1/95, '93)-Children's Crusade Pt 3 4.00

**ANIMAL MYSTIC**
1993-Present (2.95/3.95 BE&W)
CFD/Ultra
1 45.00
1 alternate s/n 80.00
1 2nd print 5.00
2 4.00
2-2nd print (Various) 5.00
3 15.00
4 color poster insert 3.50

**ANIMANIACS**
May 1995-Present (1.50, color)
DC Comics
1–13 1.50

**A-MAN/ACTAS: A CHRISTMAS SPECIAL**
Dec. 1994 (1.50, color one-shot)
DC Comics
nn (1st one-shot) ..... 1.50

**AAMCX**
Aug. 1994-No. 4, Nov. 1994 (1.75, color, limited series)
Marvel Comics
1-4: 1-Spider-Man app. ..... 1.75

**ANTHRO** (See Showcase 87+)
Feb.-Aug. 1968: No. 6, July-Aug. 1969
western/Amerindia. Publications
1 ..... 80.00
2-6 ..... 22.00

**APPARITION**
1991 (2.95) (1.95 B&W, 52 pgs.)
Caliber Comics
1 ..... 4.00
2 ..... 3.00
1-shot/annual ..... 4.00

**AQUAMAN** (See Adventure #260, Detective #265, Showcase #30, 33, & World's Finest Comics #125)
Jan.-Feb. 1962-No. 63, Aug.-Sept. 1970
national Periodical Publications/DC Comics
1 (1st Qump ..... 550.00
..... 235.00
-5 ..... 130.00
6 10: 8-Sea Devils app. ..... 85.00
11 20 ..... 70.00
21 32, 34-40 ..... 55.00
33 (1st Aqua-Girl (last: Adv. 260) ..... 75.00
41-47 .49 ..... 24.00
48-(Origin regenerate ..... 32.00
50-52 (Deathstroke the Ti. Asarris ..... 42.00
53-56, 58-61 (#71) ..... 13.00
57 (63-ST-B (1977) 58-Origin retold ..... 7.00

**AQUAMAN**
Feb. 1986-No. 4, May 1986 (Mini-series)
DC Comics
1 ..... 5.00
2-4 ..... 3.00
Special 1 (1.50, 1.50) ..... 2.00

**AQUAMAN**
Dec. 1991-No. 10, Dec. 1992 (1.00, 1-25, color)
DC Comics
1 5 (1.00) ..... 1.25
6-10 (1.25) ..... 1.50

**AQUAMAN**
Aug. 1994-Present (1.50, color)
DC Comics
0 1-A (10/94): Peter David scripts beg in ..... 4.00
2 issues hand ..... 5.00
3 8, 13 (11/94): Superboy-c & app. 4-Lobo app. ..... 1.50
9 20, 0-Regen 1 75-c, 10-Green Lantern app., 16 vs. JLA-
wonder Woman-c, 18-Ocean Master app. ..... 1.75
Annual 1 ('95, 3.50) Year One Story ..... 3.50

Aquaman Main #19

**AQUAMAN: TIME & TIDE**
Dec. 1993-No. 4, Mar. 1994 (1.50, color, mini-series)
DC Comics
1-4: 2-Peter David scripts. 1-Origin begins ..... 7.00
TPB ('96, 9.95) rt 1-4 ..... 10.00

**ARAKNIS**
1995-Present (2.50, color, limited series)
Mushroom Comics
1 2-Orca Brothers-c-a ..... 4.00
3-8: 3-Ninja-c-a ..... 2.50

**ARCANA ANNUAL**
1994 (1.95, color, 68 pgs.)
DC Comics (Vertigo)
Annual 1: Children's Crusade story. Tim Hunter app. ..... 5.00

**ARCHANGEL**
Feb. 1996 (2.50, B&W, one-shot)
Maximum Press
1-Milligan-c, a ..... 2.50

**ARCHER & ARMSTRONG**
July (bare-ended), 1992- Sep. 1994 (2.50, color)
Valiant Comics
0 (7/92) Barry Smith c-a ..... 4.00
0 (Gold copy) ..... 15.00
1 (6/92, Nolan c-Smith, Layton-a; origin) 1 app. by Ken Steacy ..... 3.00
2-7, 2-2-2nd app Tank (cyborg), Smith a(p) 3, 4, 5-Smith c(p) ..... 2.50
8-(4.50, 52 pgs)-Combined w/Eternal Warrior #8, Barry Smith c/a/origin. 1st app. Ivar the Time Walker ..... 4.50
9-25, 10-2nd app. Ivar, 10, 11-Smith c-2?, 22-Shadowman app. 22 w/bound in tracing card 25 (Eternal Warrior app. ..... 2.50

**ARCHIE AS PUREHEART THE POWERFUL**
(Capt. Pureheart #4-6)
(See Legion of Super-Heroes & Life With Archie)
Sept. 1966-No. 6, Nov. 1967 (All 12¢ issues)
Archie Publications (Radio Comics)
1 Super-hero parody; Pureheart & Evilheart (Reggie) app. ..... 60.00
2 ..... 40.00
3-6 ..... 30.00

**ARCHIE MEETS THE PUNISHER**
Aug. 1994 (2.95, color, one-shot, 52 pgs.)
Marvel Comics and Archie Comics Publications
1-B...ah-s...Buscema a-on Punisher; Goldwater c-a on Archie; same continues as The Punisher Meets Archie ..... 3.00

**ARGUS**
Apr. 1995-Oct. 1995 (1.50, color, limited series)
DC Comics
1-3 ..... 1.50
4-6, 4-begin 1.75-c ..... 1.75

**ARMED AND DANGEROUS**
Apr. 1996-Present (2.95, B&W)
Acclaim Comics
1-3: 3-Bob Hall-a ..... 3.00

**ARMEGEDDON 2001**
May, 1991-No. 2, Oct. 1991 (2.00, 68 pgs.)
DC Comics
1-Jerry Ordway-c/a ..... 2.50
1-2nd & 3rd printings ..... 1.75
2 ..... 2.50

**ASBORNES** (See 3-D Monsters #25)
June 1994- June 1995 (2.25, color)
Ninja Comics
0- 1-2: 1-Wraparound c ..... 2.25

**ASHCH!**
Dec. 1974-No. 5, Sept. 1975 (25¢)
Marvel Comics Group
1 Satire ..... 9.00
2-5 ..... 3.75

**ASTIGAT!**
1996 (6.95, color) one-shot
Dark Horse Comics
nn-Mordecai-s, a ..... 7.00

**ASH**
Nov 1994-Present (2.50, color
Event Comics
1-Quesada & Wiley Pullman, Johnny Burns Smith group ..... 11.00
2 Ni. Mignola-c/d/by group ..... 10.00
3- Geof Darrow Big Guy group. 4- Jim Lee group ..... 4.00
4- Fahrenheit Good ..... 3.00
4- Fahrenheit Red ..... 3.00
4- Fahrenheit White ..... 30.00
5 to 5, possible c-Hudebrandt Bros. Quesada & Pulmotte
6 fin c-Quesada-c, Mowbah gat-up ..... 2.95
volume 1 TPB--(4.95) (0-13, James Robinson art-a ..... 15.00

**ASHRAYEN**
Jan 1996-Present (2.95, color, limited series)
Marvel Comics
1-3: Loebel/Castro-c, Gene Ha-a(p) ..... 3.00

**ASSASSINETTE**
1994 Present (2.50, B&W)
Pocket Change Comics
1-2-1: Silver foil-c ..... 2.50

**ASSASSINETTE HARDCORE**
1995-Present (2.50, B&W, limited series)
Pocket Change Comics
1-2 ..... 2.50

**ASSASSINS**
Apr 1996 (1.95 color)
DC Comics
1-"Amalgam Comics" ..... 3.00

**ASTER** (Unity Comics)
Oct 1993-Present (2.95, color)
0-4, 1,3,4, Foil logo, 2-Foil-c, 2-variant-c ..... 3.00
**...THE LAST CELESTIAL KNIGHT**
1995 1996 (2.50, color)
1-3 ..... 2.50

**ASTONISHING TALES**
Aug. 1970-No. 36, Aug. 1976
Marvel Comics Group
1-Dr. Doom begins, Ka-Zar (by Kirby-w #1,2) ..... 22.00
2 Reserve the Hunter-story ..... 10.00
3 6: E Smith a-3. Red Sul ..... 10.00
7, 8: E Lee Dr. Doom 152 pgs.) ..... 10.00
9-ultra-1 ..... 3.00
10-12, 16-Smith-Sul Buscema-a, 11-Origin Ka-Zar, 12-Man Thing by Adams ..... 4.00
13-24: 19-Starlin-a(p) ..... 2.00
25-Tuf-cup Deathlok, series begins (8/74) ..... 35.00
26-28, 30 Deathlok crossovers in all ..... 10.00
29-No Brother-story. Guardians' only strong-s & 1st app. Guardians of the Galaxy from Marvel Super-Heroes #18 ..... 15.00
31-36, 36 Deathlok-c/stories end. ..... 10.00

**ASTONISHING X-MEN**
Mar 1995 - July 1995 (1.95, color)
Marvel Comics
1 Age of Apocalypse ..... 5.00
2-4 ..... 3.00

**ASTRO BOY**
Aug. 1965 (One-shot, TV 12¢)
Gold Key
1 (10251-508) Scarce 1st app. in comics ..... 325.00

**ASYLUM**
Dec 1995 Present (2.95, color)
Maximum Press
1,2,1-Bo-boo, variant-c, arm, Eisenwald, Avengelyne, Battlestar Galactica, Warrior Art Assets 2-Predacia-c ..... 3.00

Avengelyne Power # 3

**ATOM, THE** (Atom & Hawkman #39 on/See Showcase #34-36)
June-July 1962- No. 38, Aug.-Sept. 1968
National Periodical Publications
1 ..... 735.00
2 ..... 550.00
3-1st Time Positron/ 1st Chronos (Origin) ..... 200.00
4,5 ..... 140.00
6, 8-10: 8-Lil' Abner ..... 115.00
7-1st Atom & Hawkman team-up (pic-Hawkman #1) ..... 240.00
11-15 ..... 80.00
16-20 ..... 60.00
21-28, 30 ..... 48.00
29-1st solo G-A Atom app in 5 A ..... 125.00
31-35, 37, 38 ..... 45.00
36-G-A Atom-c over ..... 60.00

**ATOM AND THE HAWKMAN** (formerly The Atom)
No. 39, Oct.-Nov. 1968-No. 45, Oct.-Nov. 1969
National Periodical Publications
39-45: 43-Last 12¢ issue ..... 40.00

**ATOM ANT** (TV)
Jan. 1966 (Hanna-Barbera, 12¢)
Gold Key
1 (10270-601) ..... 200.00

**ATOMIK ANGELS**
Feb 1996 (no price B&W)
Crusade Comics
nn-"Intrigo Edition," give-away at launch party ..... 10.00

**ATOM SPECIAL**
1993/1995 (2.50, 2.95, color)
DC Comics
1, 1995 J 521 ..... 2.50
2, 1995 2.95c ..... 3.00

**AUGIE DOGGIE** (TV)
Dec. 1963 (Hanna-Barbera, 12¢)
Gold Key
1 ..... 110.00

**AUTUMN**
1995 (2.95, B&W)
Caliber Comics
1-3 ..... 3.00

**AVENGELYNE** (Maximum Press
May 1995- Present (2.50/3.50, color)
1 Newsstand (2.50)-Photo-c, poster insert ..... 5.00
1 Direct Market (3.50)- Chromium-c, poster insert ..... 7.00
1 Refractor Edition ..... 10.00
1-Gold ..... 4.00
2 3, 2 coily bagged w/card ..... 3.00
2-variant, metallic edition ..... 5.00
Swimsuit (8/95, 2.95) pin-ups/photos 1 variant c (2 photo), 1 Liefeld-a ..... 3.50
Swimsuit (1/96, 3.50) 2nd print, photo-c ..... 3.50
Glory (9/95, 1.95) Chromium-c ..... 4.00

Ultraforce #8

**12 O'CLOCK HIGH** (TV)
Am-Mac 1965–No.2, Apr. issue; 1965 (Photo-c)
Bre- Publishing Co.
1, 2 ..... 2.50

**2099** (Marvel)
**A.D.**
May 1995 ($.95, color)
1-Acetate-c by Quesada/Palmiotti ..... 4.00
**...APOCALYPSE**
Nov 1995 ($4.95, color)
1-Wrap-around Chromium-c; Ellis-s ..... 5.00
**...GENESIS**
Jun 1996 ($4.95, color)
1-Chromium wrap-around-c; Ellis-s, 1st app. Diamond 2099; X-Nation 2099 app. ..... 5.00
**...EXHILIMITED**
Sept, 1995 ($1.95, color, 68 pg.)
1-1:10; 1-1st app. Hulk 2099 & begin, 1-3 Spidey 2099 app., 1-Kubert-c, Dan Wen, Nancy Collins-s ..... 4.00
**...WORLD OF DOOM SPECIAL**
May, 1995 ($2.25, color, one-shot)
1-Doom's "Contract with America" ..... 2.25

**21**
Feb 1996-Present ($2.95, color #6 on)
Image Comics
1, 2-Lee Weeks-s ..... 2.50
1-variant-c ..... 3.00

**TWILIGHT ZONE, THE** (TV)
No. 1 (T.Z.), 3-5/61-May 81; 4/78-No. 92; 5/82
Dell Publishing/Gold Key/Whitman #92
4-Color 1135 (Painted-c) ..... 170.00
4-Color 1258 ..... 100.00
01-06/0-207; 7-10/62; 35(1-)..... 70.00
11-17/1/62; Gold Key) Cronkite-a ..... 60.00
2 ..... 54.00
3-11; 3, 4, 9-Toth-a ..... 36.00
12-17; 11-Crandall-a; 14-Orlando/Crandall/Torres-a ..... 27.00
18-20 ..... 18.00
21-27; 26-Flying saucer-c/story ..... 15.00
28-33 ..... 6.00
34-51; 43-Crandall-a; 51-Williamson-a ..... 5.00
52-70 ..... 3.00
71-92; 81, 84-(52 pgs.) ..... 2.00
Mini Comic #1 (1/78; 2-1/4 x 6-1/2") ..... 2.00

**TWO-GUN KID: SUNSET RIDERS**
Nov 1995-Dec 1995 ($4.95, color, limited series)
Marvel Comics
1, 2-Ploog-c ..... 2.00

**TYPHOID**
Nov 1995-Feb 1996 ($3.95, color)
Marvel Comics
1–4-Weems-c; Von Flee-a ..... 4.00

**ULTRAFORCE**
Aug 1994-Aug 1995 ($1.95, color)
Malibu Comics
0-(6/94), 2.50 ..... 3.50
1 (2.50, 44 pgs.)-w/bound-in trading card; team-c/stories of Prime, Prototype, Hardcase, Flux, Ghost, Centurion & Rogue ..... 5.00
1-Holographic-c ..... 30.00
1, 2-(10/94, 1.95) ..... 2.00
2-(2.50)-Trading card; Begin, limited edition story arc ..... 4.00
4-10; 6-begins 2.50-c, 8-10-Black Knight app. ..... 2.00
Malibu "Ashcan" Ultraforce (6/94) ..... 6.00
Avengers Pre-Lim 1 (2.50) ..... 2.50
Avengers 1 (2.95) 8-c; Begin & ends 4-8-c ..... 3.00
Spider-Man (2.95) 2 covers, Green Goblin app. ..... 4.00

**ULTRAFORCE** (Pre-Series)
Nov 1995 (Preview) 1.50, color)
Malibu Comics
Infinity 1, "Infinity Black-c/Painted-c; 1 Regular-c/Painted-c; 2 Flip book "Phoenix Resurrection" pt. 7, 1.5-Eliz-c ..... 3.00
Infinity-(2.000), signed ..... 10.00

**ULTRAVERSE** (Malibu)
**...DOUBLE FEATURE**
Jan 1996 ($1.95, color)
1-Foil-pgs; Flip-c; team-ng Prime and Solitaire ..... 4.00
**...ORIGINS**
Jan 1994 (99¢ cover)
1-Gold-ink-c; pg. origins of all characters ..... 1.00
1-Revised ed. -diff c-no gold ink ..... 1.00
**...PREMIERE**
1994
0-Covered chromium w/ lenticulars ..... 2.50
**...YEAR TWO**
Aug 1995 ($4.95, color)
nn ..... 5.00
**...ZERO THE DEATH OF THE SQUAD**
Apr 1995- July 1995 ($2.95, color)
1–4, 1-Doomsmyer Firearm back story ..... 3.00

**UNCANNY TALES**
Dec, 1973-No. 12, Oct 1975
Marvel/Comics Group
1-12: 1-Conrad-c/1, Kearny-Tales #9 (1952)-1, ..... 2.50

**UNCANNY X-MEN, THE** (The X-Men, No. 1 '141, ya Giant Size X-Men)
Early 1981-Present
Marvel/Comics Group
142-Rucker app. ..... 22.00
143-Last Byrne issue ..... 11.00
144-150-1st Double size ..... 7.50
151-157, 159-161, 163, 164 ..... 5.00
158-1st app. Rogue in X-Men ..... 11.00
162-Wolverine solo story ..... 10.00
165-Paul Smith art begins, ends #175 ..... 7.00
166-Double size, Paul Smith art ..... 7.00
167, 170, 167-New Alcantra/X-Men 1st meet, same date as New Mutants #1 (1/83), contains slim "cartoon" decals ..... 5.50
168-Rogue joins The X-Men; see Avengers Annual #10 ..... 11.00
172-174, 172, 173-Wolverine solo story ..... 5.00
175-Double size ..... 10.00
176-185, 182-Rogue solo story, 184-1st app. Forge ..... 4.00
186-Double size; Byrne & Smith/Austin-a ..... 5.00
187-192, 194-199 ..... 4.00
193-Double size; special 100th app. Alien X-Men; 1st app. Vikaarh ..... 6.00
200-(12/86) 1.25, 52 pgs.) ..... 6.00
201-1st app. Baby Nathan (Cable); 1st Portacio-c/pencil in X-Men ..... 25.00
202, 204, 206-209, 204-Jim Portacio-c/p on X-Men ..... 6.00
205-Wolverine solo story by Barry Smith ..... 10.00
210, 213, 210, 213-Mutant Massacre ..... 20.00
212, 213-Wolverine Battles Sabretooth, 212 (12/86)-See X-Factor #30 ..... 35.00
214-221, 223, 224, 219-Havok joins (7/87) ..... 6.00
222-Wolverine battles Sabretooth-c/story ..... 10.00
225, 227-Fall Of The Mutants, 224-(52 pgs.) ..... 9.00
228, 230, 241 ..... 5.00
229-Silver Surfer app. ..... 7.00
232-Dbl. size, Inferno tie-in ..... 5.00
243, 245, 247, 245-Infinity ..... 4.00
244-1st app. Jubilee ..... 25.00
246-1st Jim Lee art on X-Men ..... 25.00
248-2nd printing (10/), 1.25 ..... 1.25
249, 252, 253-Jim Lee-c ..... 2.50
253, 255, 253, All new X-Men begin!, 256-Jim Lee-c ..... 4.50
256, 257-Jim Lee ..... 12.00
258-Wolverine solo story, Lee-a ..... 14.00
259-Sylvester-c/a, Lee-c/a ..... 6.00
260-265, 260, 261, 264-Lee-c ..... 3.00
266-Trial & Rogue, Gambit Epic Annual tie- ..... 40.00
267-Lee-c/a, scene begins, 2nd full Gambit app. ..... 20.00
268-Lee-a, Wolverine, Capt. America, Black Widow team-up ..... 15.00
269 ..... 13.00
268-2nd print ..... 4.00
269-Lee-a ..... 7.00
270-1st Sinclair Agenda begins ..... 5.00
270-Gold 2nd printing ..... 4.00
271, 272-X-Factor/New Agenda ..... 3.00
273-New Mutants (Cable) & X-Factor app. ..... 7.00
274 ..... 6.00
275-(1.50, 52 pgs.)-Tri-Fold-c ..... 7.00
275-Gold 2nd printing ..... 2.50
276-280, 277-Last Jim Lee-c/a ..... 2.00
281-New X-Men team/Fame scraps & Wilder Portacio-c/p begin (white logo) ..... 6.50
281-2nd printing (red logo) ..... 1.25
282-1st app. Bishop (cover + 1 pg.) ..... 12.00
282-Metallic ink 2nd printing (1.00-c) ..... 1.50
283-1st full app. Bishop ..... 10.00
284-291, 287-Bishop joins team, 290-Last Portacio-c/a ..... 2.00
294-Bonanno-Peterson-a begins-ends 299 ..... 1.50
294-296-1.50) Polybagged w/trading card ..... 2.00
297-299, 303-305, 305-309, 311 ..... 1.25
300-(1.95, 68 pgs.)-Nate-age-puts X-Clan to Jr.-c/a ..... 3.00
304-(1.95, 68 pgs.)-Magneto hologram on-c, 30th anniversary issue, last Lee-a (8 pgs.) ..... 5.00
307-Cover lost ..... 3.00
313-(1.95) w/bound in trading card ..... 3.00
312-313, 312-Begin 1.50-c, bound-in card sheet ..... 1.50
316,317 (2.95) Foil enhanced editions ..... 2.00
318-322-(1.95) Deluxe (note: #320 Gold-ed.) ..... 2.00
323, 324, 326-332, 323-return from "Age of Apocalypse", 328-Sabretooth-c, 329, 330-Dr. Strange app., 331-Wolverine Queen-c/app. ..... 2.00
325 Anniversary issue (1.95), Gatefold-c ..... 4.00
Special 1 (12/70) Kirby-c/a ..... 40.00
Special 2 (11/71) ..... 30.00
Annual 1 ('79) New art, Wolverine still in old yellow costume ..... 7.50
Annual 2 ('80) Dr. Strange-c/story ..... 7.00
Annual 3 ('81) ..... 6.00
Annual 4, 8-'82, 84, 92 pgs.), 6-Emocan app. ..... 5.00
Annual 5 ('83), Ann Adams-a, New Alcantra-a over-burn New Mutants Special #1 ..... 11.00
Annual 10 ('90)-Art Adams-a ..... 11.00
Annual 11 ('91) ..... 7.00
Annual 12 ('94) Eric Vilas Art Adams-a(p) ..... 4.00
Annual 13 ('95)-Atlantis Attacks ..... 3.00
Annual 14 ('96, 2.00)-1st app. Gambit (minor app.), Art Adams-c/a ..... 12.00
Annual 15 ('91, 2.00)-1 pg. origin, Wolverine solo back-up story, 8th app. X-Force ..... 4.00
Annual 16 ('92, 2.25)-Jae Lee-c/a(2 stories) ..... 2.25
Annual 17 ('93, 2.95)-Polybagged w/card ..... 3.00
Annual 18 ('94, 2.95, 68 pgs.)-Onslaught ..... 3.00
The Phoenix Saga (1984, 12.95) ..... 11.00
'95 ('11.95), 3.95 wrap-around-c ..... 4.00

**UNCANNY X-MEN IN THE STATE FAIR IN TEXAS, THE**
1983 (One-shot)
Marvel Comics Group
nn-Peppermint to The Dallas Times Herald ..... 10.00

**UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE**
1989 (1.95, cover, 52 pages)
Marvel Comics Group
nn-Byrne-Austin-r ..... 4.00

**UNDERDOG** (TV)
July 1970-No. 13, Jan. 1972; May, 1975-No. 23, Feb. 1979
Charlton Comics/Gold Key
1 (1st series, Charlton) ..... 60.00
2–10 ..... 35.00
1 2nd series, Gold Key ..... 40.00
2-12 ..... 20.00
13-23 (1-13 app. Sharp of Solitude ..... 15.00

**UNEARTHLY**
Nov 1995-Jan 1996 ($2.95, color, limited series)
DC Comics
1–3-Waid-s ..... 3.00
-Apocalypse, Dark Uprising 1 (1.95) ..... 2.00
-Batman-Devil's Asylum 1 (2.95)-Batman app. ..... 3.00
-Legion Hell's Symbiont 1-2 (2.95) Alan Scott, Phantom Stranger, Zatanna app. ..... 3.00
-Patterns of Fear-(2.95) ..... 3.00

**UNEARTHLY SPECTACULARS**
Oct, 1965 No. 2, Mar. 1967 (#1: 12¢, 2, 3: 25¢ issues)
Harvey Publications
1-Tiger Boy Series-c ..... 15.00
2-Jack O. Frost, Tiger Boy & Three Racketeers app., Wm. Harrison, Wood, Kane-a ..... 25.00
3-Jack O. Frost app., Williamson/Crandall-a ..... 25.00

**UNEXPECTED, THE** (Formerly Tales of the...)
No. 105, Feb.-Mar. 1968-No. 222, May, 1982
National Periodical Publications/DC Comics
105-Bronze '20' issues ..... 10.00
106, 110, 111 ..... 3.00
112, 114, 117, 118, 120, 122, 127 ..... 2.00
116, 119, 121, 128-Wrightson-c ..... 3.00
129-132, 134-136 (52 pgs.), 137-162-1300 pgs.) ..... 1.50
163-188, 187, 184-(44 pgs.) ..... 1.00
189, 190, 192, 195-(1.00, 68 pgs.) ..... 2.00
191-Wrap-around-c; (1.00, 68 pgs.) ..... 3.00
196-227, 208-Return of Johnny Peril ..... 1.40

**UNION**
June, 1989-No. 6, July 1994 (1.95, color)
Image Comics
0-(7/94, 2.50) ..... 2.50
0-Alternate Portacio-c, one Deathblow #5 ..... 10.00
1-(2.95) Embossed foil-c; Texeira-c/a-in all ..... 2.50
1 (1.95) Newsstand ed. no foil-c ..... 2.00
2, 4, 4-(7/94) ..... 2.00

**UNION**
Feb 1995-Present (2.50, color)
Image Comics
1, 3, 5 ..... 2.50
4-(1.95)-Newsstand; Wildstorm Rising Part 3 ..... 2.00
4-(2.50) Direct Market; Wildstorm Rising Part 3, Backlash c/a ..... 2.50

**UNITY**
No. 0, Aug. 1992-No. 1, 1992 (Free, color)
Valiant
0-(Blue) Smith-c/a, prequel to Unity-x-overs in all Valiant titles, free to everyone that bought at all Unity titles that month ..... 4.00
0-(Red) origin, scenes in 13,000 issues ..... 15.00
0-Gold-variant ..... 10.00
1-Epilogue to Unity-x-overs, 1 copy available for every 8 Unity comics ordered ..... 2.00
1-(Gold)-Promotional copy ..... 10.00
1-Platinum-Promo copy, scarce ..... 15.00
Yearbook 1 (12/95, 3.95) "1995" in close ..... 4.00

**UNIVERSAL MONSTERS**
1991-(7.95/4.95, cover) 52 pgs.)
Dark Horse Comics
Frankenstein-c/a-Orgy Annual movie adaptation; painted-c ..... 4.00
Dracula nn (4.95) Original movie adaptation ..... 5.50
Mummy-nn (4.95) Original movie adaptation ..... 5.00
Creature from the Black Lagoon (4.95) A Adams/Austin-c/a ..... 5.00

**UNKNOWN SOLDIER** (Formerly Star-Spangled War Stories)
205, Apr.-May 1977-No. 268, Dec. 1982
National Periodical Publications/DC Comics
205-268: 253-Enemy Ace begins ..... 2.00

**UNKNOWN WORLDS**
Aug. 1960-No. 57, Aug. 1967
American Comics Group

1 -Whitney-cia mood issues 129.00
2-5, 7-Dinosaur-Whitney ..... 70.00
6-11, 9-Dinosaur-Whitney, 11-Last 10¢ issue ..... 50.00
12-19: 12-Issues titled #1 ..... 40.00
20-Home-comics (12-/42-65) ..... 45.00
21-35 ..... 36.00
36: "The Prepse vs. mechanics" by Craig, most popular AGC story ever ..... 120.00
37-46 ..... 24.00
47-Williamson-/ Alex, into the Unknown #96, 3 pgs. Craig-a ..... 45.00
48-57 -w- 58-14: 0-Buy a 51 Harvey Show-pgs ..... 27.00

**UNKNOWN WORLDS OF SCIENCE FICTION**
Jan. 1975, No. 1, Nov. 1975 - 1.00 (52-pg magazine)
Marvel-Comics Group
-Williamson-/Krenkel-Thane-Frazetta-a; Wrightson-c/i-h
Adams-c/Thane 3, Brunner-a; Kaluta-c ..... 4.00
2-4, 2, 3-Freas-a ..... 3.00
Special 11-16: 100 pgs.-Howard-painted-c ..... 3.00

**UNTOLD LEGEND OF THE BATMAN, THE**
Sept 1980-Jan 1, Sept. 1980-19 issues
DC Comics
1-Orgin, Joker-c, Byrne-a ..... 4.00
2-3 ..... 3.00
4-13: Batman/Catwoman parts 1-9/81, 28 pgs. 6/81 -/ Jul & Aug. prototype cost ..... 2.50

**UNTOLD TALES OF SPIDER-MAN**
Sept 1995-Present-99¢ value
Marvel Comics
1-9-Buscema-a ..... 1.00

**UNUSUAL TALES** Titled Sheriff #50 on
Nov. 1955-No 49, Mar-Apr 1965
Charlton Comics
1 ..... 150.00
2-Severin-a ..... 60.00
3-5 ..... 40.00
6-Dillon-c only ..... 50.00
7-9-Dillon-c/a ..... 110.00
9 (Date Oct 58 pgs.) ..... 120.00
10-Dillon-c/a(r) ..... 145.00
11-13 (52, 68 pgs.) Dillon-a/c ..... 135.00
14, 16-Dillon-a ..... 85.00
15, 17-20 ..... 30.00
21-Dillon-c/a ..... 90.00
22, 24, 25 ..... 20.00
23, 27, 29-29 Dillon-a ..... 90.00
30-49 ..... 18.00

**U.S. AGENT** (see Captain America #134,
Nov. 1999 No. 4, Sept. 1999) 1-75 color, mini-series, Marvel Comics
1-4 ..... 3.00

**U.SAG YOJIMBO** Sam Kieth-c/a & Jason Shawn
July 1997-No 1of 1.00 B&W
Fantagraphics Books
1 ..... 3.00
2-9, 11-20 ..... 2.50

Vamps #5

1, 2, 3, 7, 8, 10-2nd printings (2.00) ..... 2.00
10-1WHT app. ..... 3.00
29-36, 22, 23 ..... 2.25
Color Special 1 (11/89, 2.95) ..... 3.00
Summer Special 1 (1986, 2.75, B&W) ..... 6.00

**USAGI YOJIMBO**
Mar. 1995-Present (2.75, color)
Mirage Studios
-Kieth-a; 1 1WHT app. ..... 2.75

**VALOR**
Nov 1992- Sept 1994, 1-25/1.50, color)
DC Comics
1-12, 2 foreign-1 app. 4 -alien app, 12-Lobo cameo ..... 1.25
13-23, 13-Begin 1.50, 17-Death of Valor, 18-23-Build up to Zero Hour 23-Zero Hour ..... 1.50

**VAMPIRE LESTAT, THE**
Jan. 1990-No. 12 1993 (2.50, mini-series)
Innovation
1 ..... 15.00
2 ..... 10.00
2 -Signed ..... 20.00
3 ..... 15.00
4 ..... 15.00
2-2nd & 3rd printings ..... 2.50
3-5 ..... 10.00
6-12 ..... 5.00
Note: 2nd printings of most issues exist and are worth lower price

**VAMPIRELLA**
Sept, 1969-No. 112, Dec, 1983 / No. 113, Jan 1988
Warren Publishing Co. (B&W magazine-size)
1-Intro Vampirella, Frazetta-c ..... 350.00
2-Amazonia-sons-begin, Orlando-c/a #12 ..... 180.00
3-Source, Severin-illustration ..... 130.00
4-7, 5, 7-Frazetta-c ..... 80.00
8-Vampirella begins as serious series ..... 90.00
9-Smith-art, Bono-cover ..... 70.00
10-Origin Vampirella story ..... 70.00
11, 15, 11-Origin & full-page, Pendragon ..... 50.00
16, 18, 20, 23 ..... 28.00
17-(1/73 Annual) ..... 45.00
24, 26, 26, 28, 28, 31-Frazetta-c ..... 28.00
27-(1/74 Annual) ..... 35.00
30-(1/75 Annual) ..... 30.00
41, 45, 47, 50 ..... 20.00
45-Origin of Vampirella retold (10/75) ..... 25.00
51-99 ..... 15.00
100-(.99 pg.) Reprint special, origin retold ..... 15.00
101, 102, 103 ..... 10.00
111-Cover Collectors Edition (2.50) ..... 15.00
111-1 99¢ value Tri Home Comics cover issue ..... 150.00
Annual (1972)-New origin Vampirella ..... 225.00
Special 1: 1977 large size/oversized ..... 75.00

**VAMPIRELLA** (MARVEL COMICS)
Mini-series (Jan. ... / Pin Book, Vengeance of ...)
Nov 1992-No 3, Nov 1993 (2.95, color)
0 ..... 4.00
0-Gold ..... 45.00
1-(w/ Silver) into & A. Hughes c-#1-3 ..... 40.00
1-Gold printing ..... 7.00
2 ..... 10.00
3: 1-3 5-card trading cards for free Dave Stevens Vamp pocket 5 & 9 preview c ..... 7.00
Vampirella (1/8 (10/93), 5.00)-#1-4, Lobo-c ..... 6.00

**...CLASSIC**
Feb 1995 (Pin Wings 2.5, color)
1-5-Art & Scoobyn-c, 1-4-Gonzalez group ..... 3.00

**...WARNING IN AMERICA**
1991 Vg. 4, 1992 (3.95, B&W, mini-series)
Warning in America 1 ..... 7.00
2 -4 ..... 5.00

**...OF DRAKULON**
Jan 1996-Present (2.50, color)
1 -reprints ..... 3.00

**...PIN-UP SPECIAL**
Oct 1995 (2.95, color, one-shot)
1 -Hughes-c, pin ups by various ..... 3.00

**...SHADOWHUNTER: CREATURES OF THE NIGHT**
1995 (4.95, color, limited series)
1 ..... 5.00

**...STRIKES**
Sept 1995-Present (2.95 color limited series)
1, 3, 1-Jusko-c, 2-Brocklo-c, polybagged w/card ..... 3.00
1-Mirrorsized Ed., different photo-c ..... 10.00
1-Limited Ed., different photo-c ..... 10.00

**VAMPIRE TALES**
Aug, 1973-No. 11, June 1975 (B&W magazine
Marvel Comics Group
1-Medusa, the Living Vampire begins by Morrow-/Ploog-c/a
Adams-c/a; Starr & Wolfman app. ..... 25.00
2-Intro Satana, Tomorrow-c ..... 10.00
3, 4, 6-11 1, Satana app. 6-1st Lilith app., 8-Dracula app. Tomb of Dracula ..... 5.00
5-Ghost Rider ..... 8.00
Annual (1/75, Frankenstein) ..... 8.00

**VAMPIRESS LUXURIA, THE**
Feb. 1996-Present (2.95, color)
Brainstorm Comics
1 Limited-c/a ..... 3.00
1-Gold (1:10.00) -gold foil logo ..... 10.00

**VAMPS** (DC Comics)
Aug. 1994-Jan, 1995 (1.95, color -limited series, mature readers)
DC Comics
1-Bolland-c ..... 5.00
1-A-Bolland-c ..... 5.00
1-Prestige Edition (4.95) ..... 10.00

**...HOLLYWOOD & VEIN**
Feb 1996 (2.25, color, pin-up/ed series, mature readers)
1-4-Wheadon-c ..... 2.25

**VANGUARD** (OUTPOST EARTH) (see Megaton & Savage Dragon) 1997 (1.50, color)
Megaton Comics
1-Bill Lansen-c/p) ..... 1.00

**VANGUARD**
Oct 1983-1994 (1.95, color)
Image Comics
1 -Q-1 Scarlet-c, 2, Supreme-c, exc. Erik Larsen back-c,a
3-(12/93)-no/a 12/94, 4-Rezendon back-c/p, 5-Angel Medina-a(p) ..... 1.00

**VANGUARD ILLUSTRATED**
Nov. 1983-No. 11 Oct, 1984
Pacific Comics
1-6, 8-11-2 Dave Stevens-c ..... 1.50
7-1st app. Mr. Monster ..... 3.00

**VAULT OF EVIL**
Feb. 1973-No. 23, Nov. 1975
Marvel Comics Group
1 (1950's reprints begin) ..... 5.00
2-23: 3, 4-Bronze-c ..... 1.75

**VELOCITY**
Nov. 1993-Present (2.50 color)
Image Comics
1-3 -Brunetti-c, 2-Savage Dragon-c/app. ..... 2.50

**VENGEANCE OF VAMPIRELLA**
Apr. 1994-Present, 2.95, color)
Harris Comics
1 (3.50)-Quesada/Palmiotti "Blood Ink" wraparound c ..... 20.00
1 (3.50)-2nd printing, Blue Ink-c ..... 5.00
1-Gold ..... 40.00
2 ..... 12.00
3 & 4 ..... 7.00
5 -Pt. A-Polybagged w/trading card, 10-w/coupon for Hyde-25 poster 11 10-Polybagged w/trading card, 23-Ruby-c ..... 24 Deadroc-c ..... 3.00
Blood Lines (10, 6.95, 1950) ..... 7.00
...THE MYSTERY VAULT
Nov. 1995-Present (2.95, color)
Dr ..... 3.00

**VENOM** (Marvel Comics)
**...ALONG CAME A SPIDER**
Jan 1996-Apr 1996 (2.95, color limited series)
1-4 -Spider-Man, Carnage app. ..... 3.00
**...CARNAGE UNLEASHED**
Apr 1995 -July 1995 (2.95, color limited series)

Venom: Sinner Takes All #2

1-4 ..... 3.00
**...FUNERAL PYRE**
Aug. 1993-No. 3, Oct. 1993 (2.95, color, limited series)
1-3 -Hollo-card-c, Punisher app. in 3 ..... 3.00
**...LETHAL PROTECTOR** (See Amazing Spider-Man #298)
Feb. 1993-No. 6, July, 1993 (2.95, limited series)
1-Hard-to-get-Todd-c ..... 5.00
1-Gold variant-c ..... 10.00
1-Red variant-c ..... 5.00
1-Green variant sold to retailers ..... 10.00
1-Black-c variant ..... 150.00
2-6-Spider-Man app. in all ..... 3.00
**...NIGHTS OF VENGEANCE**
Aug. 1994-No. 4, Nov. 1994 (2.95, color, limited series)
1-4 -Ron Lim-c ..... 3.00
**...SEPARATION ANXIETY**
Dec. 1994-Mar. 1995 (2.95, color, limited series)
1-4 -Embossed-c ..... 3.00
**...SINNER TAKES ALL**
Aug 1995-Present (2.95, color, limited series)
1-3 ..... 3.00
**...SUPER SPECIAL**
Aug 1995 (3.95, color)
1-Pin book ..... 4.00
**...THE ENEMY WITHIN**
Feb. 1994-No. 3, Apr. 1994 (2.95, color, limited series)
1-3 -Demogoblin & Madrox app. 1 -Gore-in the dark-c ..... 3.00
**...THE RAGE**
May 1994-No. 3, July 1994 (2.95, color, limited series)
1-3 -Embossed cover ..... 3.00
**...THE MADNESS**
Nov. 1993-No. 3, Jan. 1994 (2.95, color, limited series)
1-3 -Kelley Jones-c/a, 1-Embossed-c ..... 3.00

**VERONICA**
Mar 1990 -Present (2.95, color, adult readers)
Verotik
1,2 ..... 10.00
3-8 ..... 3.00

**VERTIGO** (DC COMICS)
**...GALLERY**
1995 (3.50, cover, one-shot)
1-pin ups by various, Mckean-c ..... 3.50
**...JAM**
Aug, 1993 (3.95, color, 68 pgs.)
1 Sandman by Gaiman, Swamp Thing, etc. ..... 4.00
**...PREVIEW**
1992 (75¢, cover, 36 pgs.)
1 Vertigo preview; Sandman story by Gaiman ..... 2.00
**...VISIONS**
1993/1994-1995 (Kaluta, 68 pgs.)
Dr Occult 1 (3.95, 7/94) ..... 4.00
The Geek 1 (3.95, 6/93) ..... 4.00
The Phantom Stranger 1 (2.50, 10/93) ..... 3.50
The Eaters 1 (4.95, color, 1995) -Milligan-s ..... 5.00

**VERY VICKY**
1997 -Present (2.50 B&W)
Next Blazing Decon
1-3 ..... 2.50
Calling All Hellbillies (1.95 / 50¢ ) ..... 2.50

Warblade: Endangered Species #4

**W FOR WEMETTA**
Sept. 1988 to ?; 10, May 1989 (2.00, color, mini-series)
DC Comics
1–4-Robinson-s ..... 2.50

**VINTAGE MAGNUS** (Thibaut Fighter)
nn, 1992 Rio; 4, May 1992 (2.25, color)
Valiant
1-3, 1-Layton-c/r/Magnus #22- ..... 3.00

**VIOLATOR** (See Spawn #2)
May 1994-Aug. 1994 (1.95, color)
Image Comics
Flip Book-s ..... 5.00
2-3-Alan Moore-a; pgs. 2,3 Rom Xeros-c/a; pgs. ..... 4.00

**VIOLATOR VS. BADROCK**
May 1995-Aug. 1995 (2.50, color, limited series)
Image Comics
1–4-Alan Moore-s; 1-Kevin Maguire-c (3rd) ..... 2.50

**VISION, THE**
Nov. 1994-Feb. 1995 (1.75, color)
Marvel Comics
1–4 ..... 1.75

**VISIONS**
Aug. 1, 1979-No. 5, 1983 (B&W, bi-weekly)
Steven Public Access
1-Blarring Comic stories ..... 55.00
2-Blarring Comic stories ..... 30.00
3-Blarring Comic stories ..... 20.00
4-Blarring Comic stories and misc. ..... 20.00
5 (1983)-Blarring Comic stories ..... 7.00
Note: Many Marvel Bullpen Bloomers in various publications of The Atlanta Renaissance

**VISITOR, THE**
Apr. 1995-Nov. 1995 (2.50, color)
Valiant Comics
1–11, 0-Harbinger revealed! ..... 2.50

**WARRIORS OF THE VALIANT UNIVERSE, THE**
Feb. 1995-Mar. 1995 (2.95, color, limited series)
Valiant
1-2: 1-I-O Manowar, Armorines & Dr. Solar app. ..... 3.00

**VOGUE**
Oct. 1995-Present (2.50, color, limited series
Image Comics
1-3-Liefeld-c ..... 2.50
1-variant-c ..... 3.00

**VOODOO: ZEALOT SKIN TRADE**
Aug. 1995-?; 4/95, color, one-shot
Image Comics
1 ..... 5.00

**WALT DISNEY GIANT**
Sep. 1965-Present (2.25, oversize monthly)
Gladstone Publishing
1-4, 1-Rosa-s/c/a, 2-4-Rosa-c; 4-Pillbox-c ..... 2.25

**WALT DISNEY'S COMICS AND STORIES**
No. 511, Nov. 1986-No. 547, Apr. 1, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Publ./Disney/Gladstone
511 Wazzles app ..... 20.00
512, 513 ..... 12.00
514-516, 520, 523, 525 Rosa-a ..... 7.00
517-519, 521, 522, 524, 547-598 -Vitale c; 547-Rosa-a ..... 3.00
598-(1.50/1.95)-1st Disney issue ..... 2.25
549-551, 570-572, 575, 577, 579, 581, 584 ..... 2.00
592-(2.25)-D. Duck by Rosa ..... 3.00
571-(2.95, 68 pgs.)-80's Alter Boris by Boris from 1947 Literary Heritage-a ..... 4.00
574-576, 580, 582, 583, (2.95, 68 pgs.) ..... 4.00
585 (2.50, 52 pgs.)-Regionals #1 ..... 4.00
586, 590-(1.50)-Gladstone Sequoia again ..... 3.00
588-590 ..... 2.00
600-(2.95, 68 pgs.) Lil Cabe-c/Fantasy Island stories by Barks; Rosa & Van Horn ..... 3.00
601-607 (5.95, 68 pgs., bi-monthly)-601-Barks-c; Rosa-s/a ..... 6.00
602-Rose-c ..... 6.00

**WALT DISNEY'S DONALD AND MICKEY**
(Formerly Mickey and Donald)
No. 19 Sept. 1993-1995 (1.50, color)
The Boure Horn Company (Gladstone)
19 21 22 24 25 Barks-r; 19, 22 Barks-c/Donald-r; 24-Mickey-r ..... 2.00
20 (2.95, 68 pgs.) ..... 3.00

**WALT DISNEY'S DONALD DUCK**
Oct. 1986-No. 278, May, 1990; No. 280-Sept. 1995-Present
Color)
Gladstone Pubs
240 ..... 10.00
247-249 ..... 5.00
250-(1.50, 68 pgs.)-Reprints #1-#5 ..... 11.00
251-256 ..... 3.75
257-(1.95, 52 pgs.)-Vacation Parade #1 ..... 4.00
258-260 ..... 3.00
261-277 ..... 2.25
278-279-(1.95, 68 pgs.) ..... 2.50
280-285, 287, 294, 296-Rosa-1,5,6-c; 283-Rosa-a/story part ..... 2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald" ..... 3.50
295-(1.50) ..... 1.50

**WALT DISNEY'S DONALD DUCK ADVENTURES**
Nov. 1987-No. 20, Apr. 1990; 1990, color)
No. 21, Aug. 1990-Present (1.50, color)
Gladstone Pubs./Disney Comics
1 ..... 7.00
1-1-6, 7, 9, 11, 13, 15 -6 ..... 2.00
5, 8 Rosa-a/c ..... 4.00
12 Rosa-story/art w/ Barks poster ..... 4.00
14-in FC, 29-The Mummy's Ring (Barks) ..... 3.00
16, 20 (1.95, 68 pgs.) ..... 4.00
21 Rosa-c/Secret of Pandorica TD D #46) ..... 2.25
22-x FC, 26? The Purloined Parrot (Barks) ..... 2.25
23, 27, 28, 31-33; 23, 28-Rosa-c; 31-DD#45-c; 33-FC #406 ..... 2.00
24, 25, 68 pgs.)-x FC 1995 Firebird of Bird of Valley (Barks) ..... 4.00
30-34 (1.50), 34, 35, 37-Barks-s/a ..... 1.50

**WALT DISNEY'S DONALD DUCK ADVENTURES**
June 1990-No. 18, Aug. 1993 (1.50, color)
Disney Comics

1-Rosa story & art (1st Disney issue) ..... 4.00
4-, -5

**WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE**
1995-Present (1.50, color)
Gladstone Publishing
1–4 ..... 1.50

**WALT DISNEY'S UNCLE SCROOGE**
Oct. 1986-No. 243, Apr. 1990 (Color)
No. 245, June, 1990-Present
Gladstone Pubs./Disney Comics #245-280/Gladstone #281-pr
210 + 1st Beagle Boys ..... 21.00
213, 219 ..... 15.00
215 - 1st. Of The Series by Rosa ..... 25.00
220-Don Rosa story ..... 9.00
221-230, 232, 234, 237-Rosa-a ..... 3.00
233-240, 255-Rosa-story/art ..... 3.00
241, 242-(1.95, 68 pgs.) ..... 3.00
243-246, 251-254 (1.50), 283-(1.95)-Rosa #98 ..... 2.25
250-(2.25, 52 pgs.)-Barks r ..... 3.00
#5-The Last Time I Saw Him-r/F. Giacoia-McDuck #1; Rosa-c/a-new ..... 10.00
258-291-The Life and Times of Scrooge McDuck (52, 7, Rosa-c/a-new ..... 5.00

**WALT DISNEY'S UNCLE SCROOGE ADVENTURES**
(Uncle Scrooge Adventures #1-3)
Nov, 1987-No. 21, Mar. 1990 (95¢, color)
No. 22, Sept. 1993-Present (1.50, color)
Gladstone Publ.
1 ..... 8.00
2, 3, 5 Rosa-c/a ..... 4.00
4, 6-10 Rosa-a ..... 3.00
11, 12, 14-19, 21-Rosa-a/c ..... 2.50
13, 20 ..... 3.00
22, 1-28 - Rosa-story/art ..... 5.00
23 (2.95, 68 pgs.)-1st Phantom Blot, Barks r ..... 4.00
24-26, 29, 31, 32, 34-36, 38, 39, 41, 42-Rosa-c; 25-in FC #411 ..... 2.00
27-Guardians of the Lost Library/Rosa-story/art/c; Legacy of the Junior Woodchuck Guidebook ..... 3.00
28 (2.95, 68 pgs.)-FC #313 w/Barks reprint/missing panels; Rosa-c ..... 4.00
30 (2.95, 68 pgs.)-FC #324/Rosa-c; 33 (2.95) ..... 4.00
33-(2.95, 64 pgs.)-new Barks-s/a ..... 3.00
37-(1.50) ..... 1.50

**WALTER**
Feb. 1996-Present (2.50, color, limited series)
Dark Horse Comics
1, 2-Mazan character ..... 2.50

**WANDERING STAR**
1983; Jan. 1996 (1.50/2.75, B&W)
Fem & Ink Comics
1-9 (2.50 from 6; #6nd, w/a + art ..... 3.50
10-11, 13-Vega 2.75-c ..... 2.75
1996-11 (#15) on 1-7 ..... 12.00

**WANTED: THE WORLD'S MOST DANGEROUS VILLAINS**
July-Aug. 1972; No. 8, Aug-Sept. 1973 (All 100 reprints
DC Comics (All reprints)
1-Batman-c/story; Green Lantern-c/G.L.#1 ..... 6.50
2-Batman/Joker/Penguin-c/story reprinted from Batman #23 ..... 8.00
3, 8-All Catwoman-c ..... 4.00

**WARBLADE: ENDANGERED SPECIES**
Jan 1995-Apr 1995 (2.50, color, limited series)
Image Comics
1-4, 1-Gatefold wraparound-c ..... 2.50

**WARCHILD**
Jan 1995-Present (2.50, color)
Maximum Press
1-Gatefold-c/s ..... 3.00
2, 3 ..... 2.50
1-3 variants ..... 3.00

**WARLOCK** (The Power Of...)
(See Fantastic Four (A), 67, Incred. Hulk, 108, +Holy War, Marvel Premiere, Silver Surfer #48, Strange Tales, Thor #165)
Aug. 1972; No. 8, Oct. 1973; No. 9, Dec. 1974; No. 15, Nov. 1976

Marvel Comics Group
1-Origin retold by Kane ..... 25.00
2, 3 ..... 10.00
4-8: 4-Death of Eliffe & Rosario ..... 7.50
9-(Final Issues saga begins. Thanos comes Starlin & Jim & 1975 ..... 9.00
10-Origin recap; Thanos & Gamora; Thanos-c/story. Photo-c; Magus-c/story ..... 30.00
11-Thanos app.; Warlock dies ..... 25.00
12, 14: Saga cont.; 14-Last 25¢ issue ..... 10.00
15-Thanos-c/story ..... 20.00

**WARLOCK** Special Edition-c/covers
Dec. 1982; No. 6, June 1983 (2.00, Direct)
Marvel Comics Group
1-The Hunters +Tin Soldier, 1776-181, Warlock 9-15, Marv Teams Up 55, Avengers Ann. 7, Marv Giv'n Nam-2 ..... 5.00
Special Edition #1 (12/83) ..... 2.25

**WARLOCK**
May 1992-No. 4, Oct. 1992 (2.50, color, mini-series)
Marvel Comics
V2#1 6-Warlock Special, Battle Scenes ..... 2.50

**WARLOCK AND THE INFINITY WATCH**
Feb 1992-June 1995 (1.75/1.95 color)
Marvel Comics
1-Starlin scripts begin; Adam Warlock in 1 & 7, sequel to Infinity Gauntlet, brief origin recap; Warrock ..... 3.00
2-Reanna Moondragon ..... 2.50
3-Thanos app. ..... 2.00
4-24, 26, 27-7 Reanna The Magus, Moondragon app., & 9 Gamora battles Thanos-c/story. 18-Thanos-c/story. 13-Hulk app ..... 1.75
25 (1.95, 52 pgs.)-Die cut embossed double-c, Ron & Thanos app ..... 3.00
28-42: 28-Begin 1 95-c; bound-in card sheet. 42-Final issue ..... 2.00

**WARLOCK CHRONICLES**
June 1993-No. 8, Feb, 1994 (2.50, color/mini-series)
Marvel Comics
1-(2.95)-Holo-gram foil & embossed-c, origin retold, Starlin scripts begin, Keith Williams-c ..... 3.00
2-8, 8-Thanos & Nephilim-c/story; 4-vs. Magus-c/story ..... 2.00

**WARLORD, THE**
Jan. Feb 1976-No. 133, Winter 1988-89
National Periodical Publications/DC Comics
1-Conel-c from Red Sonja Special; Mike Grell-a ..... 15.00
2-Mary Wolfman ..... 8.00
3–5 ..... 5.00
6-10: 6-Iron Mountain. 7-New costume ..... 4.00
11-20: 11-Origin-r ..... 3.00
21-30: 21, 30-Origin Retold by Starlin ..... 2.00
31, 47, 49, 52-53: Reprints #1 ..... 1.50
48 (52 pgs.)-1st app. Arak ..... 2.00
53, 132, 133-Double size ..... 1.50
131: 1st. of Mike and DC (1/88) ..... 1.00
133: cant cease (52 pgs.), 150 ..... 1.50
Annual 1 (1982) ..... 2.00
Annual 2-6 (1983-87) ..... 1.00

**WARLORD**
Jan. 1992-No. 8, June 1992 (1.75, color, mini-series)
Marvel Comics
1-6: Gen-c & a; pt. 1-r ..... 1.75

**WAR MACHINE** (See Iron Man #281, 287 & Marvel Comics Presents #8)
Apr 1994-Apr 1996 (1.50, color)
Marvel Comics
"Abstract" Edition (no date, 75¢, B&W, 16 pgs.) ..... 0.75
1-(2.95, 52 pgs.)-Collectors Ed., embossed foil-c; Cabe app. ..... 3.00
1: (2.00, 52 pgs.)-Newsstand Ed. Cable app. ..... 2.00
2-14, 16–25: 2-Bound-in trading card sheet; Cable app., 2,3-Deathlok app., 22-vs. Iron Man ..... 1.50
8-(2.95)-Foilpaged w/16 pg. Marvel Action Hour preview and acetate overlay, redyellow app. ..... 3.00
15-(2.50)-Flip Book ..... 2.50

**WARRIOR MUN-AREALA** (Antarctic Press
Dec 1994 - Present) 2.95, cover

1 ..... 5.00
2 (3/95) ..... 3.00
3-bagged w/CD ..... 8.00
**...RITUALS**
July 1995- Present) 2.95, cover)
1-4 ..... 3.00

**WARSTORM**
May 1994-Nov 1995 (1-9), cover)
Malibu, Comics (Ultraverse)
1-7 ..... 3.00
1 Ultra 5000 Limited silver foil ..... 15.00
Giant Size 1 (4/94, 2.50, 44 pgs) Prevale to Ascension! ..... 2.50

**WATCHMEN**
Sep 1986- Oct 1987 (mini-series)
DC Comics
1-12 ..... 4.00

**-WEAPON X**
Mar 1995- Jun 1995 (1-9), cover)
Marvel Comics
1-Age of Apocalypse ..... 6.00
2-4 ..... 4.00

**WEAPON ZERO** (Image Comics
June 1995- Oct 1995) 2.50, cover)
0-4--Scrimcave script ..... 2.50
**VOLUME II**
Mar 1995- Present) 2.50, cover)
1,2-Scrimcave-s ..... 2.50

**WEB OF SCARLET SPIDER**
Oct 1995- Jan 1996 (1-3), cover)
Marvel Comics
1-4-repeats "Web of Spider Man" ..... 2.00

**WEB OF SPIDER-MAN**
April 1985- Sep 1995
Marvel Comics Group
1-5th app. Black costume ..... 40.00
2,3 ..... 10.00
4,6,7-Kaluu-s/a ..... 9.00
8-10-10 Pg Kaluu-a ..... 7.00
11-20, 13 (3/86)- 1st app. Venom Defined the screws, and shows) 19-Intro Hitmbag & Solo ..... 5.00
21-New Hobgoblin (Macnevaia), Wolverine app. ..... 15.00
19-Hobgoblin Joker & Hobgoblin Exed) ..... 11.00
31,32-Six part Kraven storyline begins ..... 10.00
33 37 39-47, 49 ..... 1.00
38-Hobgoblin app. ..... 7.00
48-Origin & full-length app. of Hobgoblin (Demogoblin exed) & Front Spect. Spider-Man) #47 ..... 25.00
50-51, 54, 57 pg-s ..... 2.00
51-58 ..... 2.00
59-Gwine Spidey cont. Ben Jo, Spider-Man ..... 11.00
60-63, 66-69, 87, 89-91, 94-96-Regen & part Rune & Hobgoblin Story) 91, 94-Hobgoblin (Macnevaia) reborn ..... 2.00
66, 87, 86, 66/67-Green Goblin app. as a super hero) 86-Demon leaves Hobgoblin, Yo Demogoblin ..... 3.00

Weapon X #2

90-2 pg-s, 92 pg-s-Silver hologram-c, polybagged w/poster ..... 3.00
93-2nd print, gold hologram-c ..... 3.00
95-Reg-e & part 2 over w/Spidits of Venom ..... 3.00
96-99, 101-106, 108-108-Hobgoblin back-ups ..... 2.00
100-(2.95, 52 pgs.)-Hole-grab foil-c, extra new Spider-Armor ..... 3.25
107-111-107-Intro Sandstorm; Saw & Dark band app. ..... 3.25
112-116, 118, 119, 121-124, 126-129-112 Begin 7-10 -c, bounce-in barking card sheet, 113-Gambit app. 118-1st solo clone, Venom app. 119-Iron Fister, Scarlet Spider, Venom app, 122-Max, Omega pt. 2, 129-card insert ..... 1.50
113-(2.95)-Collector's Ed, polybagged w/foil c, 16 pg preview of S-W cartoon & animation art ..... 10.00
117-(1.50)-Flip book; Power & Responsibility pt. 1 ..... 3.00
117-(2.95)-Collectors edition, foil c, flip book ..... 10.00
119-(6.45)-Direct ed, polybagged w/ Marvel Milestone Annual 5-M #150 & coupon for Amaz 5-M #199; 5-M #1 1.0, Spec 5-M #279 ..... 6.50
120-(2.25)-Flip book w/preview of the ultimate spider-Man ..... 2.25
125 (1.95)-Hololink-c, Green Skaxy clone ..... 3.00
125 (2.95)-Newsstand ..... 1.00
...Super Special (95, 3.95) 1 Pg-back ..... 4.50
Annual 1 ('85) ..... 3.00
Annual 2 ('86) Archie Adam-s ..... 4.00
Annual 3 ('87) ..... 3.00
Annual 4 ('88) Evolutionary War-s ..... 3.00
Annual 5 ('89, 2.00) Atlantis Attacks ..... 2.50
Annual 6 ('90, 2.00) Punisher back-up story ..... 2.25
Annual 7 ('91, 2.00) Origin-pt 1 of Hobgoblin II & Green Goblin-&-II, Venom, Lizard, Kaine-c ..... 2.25
Annual 8 ('92, 2.25) Venom-story pt. 3 ..... 2.25
Annual 9 ('93, 2.95) Polybagged w/card ..... 3.25
Annual 10 ('94, 2.95, 68 pgs.) ..... 3.00

**WEB OF WONDER TALES** Fwr DC 'Of Page Super Spectacular #6)
July Aug. 1972) Fwr 24, Nov. 1975
Wonderful Publications
1-Kirby-a, Wrightson splash pg ..... 8.00
2-24-A-Statlina-a, 24-Wrightson ..... 3.00

**WEIRD WAR TALES**
Sept Oct. 1971- No. 124, June, 1983
National Periodical Publications/DC Comics
1-Kubert-c & -a #1, 5, 7 ..... 10.00
2, 3-Drucker a, 2-Grandville 3, 5-Heath-a ..... 6.00
6-9, 11 13, 15, 10-Toth-a ..... 4.00
12-New Haunter of Ruins ..... 7.00
14-Wrightson-c ..... 5.00
11 30-36-Crandall, A. Colan-a(p) ..... 3.00
51 63 65-67 69-124 93-Intro/origin Creature Commandos ..... 2.50
101-Simonson-a, G.I. Robot ..... 3.75
68, 68-Frank Miller-a ..... 2.50

**WEIRD WESTERN TALES** (Formerly All Star Western
No 12, June-July 1970-No 78, Aug. 1980
National Periodical Publications
11-15) pg-s, 1-34 pgs. Jonah Hex, Bat Lash & Pow Wow Smith-r'd Diablo by Read Adams/Meskin/Colan ..... 20.00
12-Intro Jonah Hex, Miss Adams-a ..... 15.00
13, 29, 14-Toth-a, 20-Origin Jonah Hex ..... 9.00
15-Neal Adams-c/a, Jonah Hex ..... 9.00
16, 17, 19-28, 30-38-Jonah Hex-m'd, 38-Jax Jonah Hex ..... 4.00
18-1st of Jonah Hex issue (7-8/73) & begins ..... 7.00
39, 70-Origin/1st app. Scalphunter & begins ..... 2.50

**WEIRD WONDER TALES**
Dec. 1973- No. 22, May, 1977
Marvel Comics Group
1-Wolverine-c/Wendie-m (Age of Doom) ..... 3.00
2-22-1St-22-Dr. Druid (Thorn) r-..... 2.50

**WEIRD WORLDS**
Aug.-Sept. 1972-No.9, Jan-Feb. 1974) No. 10, Oct-Nov. 1974
National Periodical Publications
1-John Carter, Warlord of Mars & Dand Innes begin (1st DC app.) Kubert-c (1-10-1st DC issues) ..... 5.00
2-7-7-Last John Carter ..... 3.00
8-10-8-Joan Wolf begins (1st app.) by Chaykin ..... 1.75

**WEISHWOLF** (Also see Dracula & Frankenstein)
Dec. 1966- No. 3, Apr. 1967
Dell Publishing Co.

1-1st app. Cloyster Hunt ..... 4.50
2, 3 ..... 3.25

**WEREWOLF BY NIGHT** (Also see Giant-Size
...ept, Nov. No. 41 May 1977
Marvel Comics Group
1-Young, a-Colan, d-Mooney(p)&pt #4 ..... 45.00
2 ..... 25.00
3 ..... 15.00
6-10 ..... 12.00
11-20-1St New Angel, Dracula story ..... 7.00
21-31 ..... 7.00
32-Origin 1st app Moon Knight (8/75) ..... 55.00
33, 2nd app Moon Knight ..... 32.00
34-36, 38-41 ..... 4.00
37-Moon Knight cameo ..... 8.00

**WEST COAST AVENGERS**
July 1984- No. 4 Dec. 1984 (Mini-series,
Marvel Comics Group
1-3 ..... 3.00
2, 4 ..... 1.50

**WEST COAST AVENGERS** (Avengers West Coast #48 on)
Oct. 1985- No. 102 Jan. 1994 (Regular series)
Marvel Comics Group
1 ..... 1.50
2(1-49) ..... 1.00
42-John Byrne-c/script begin, end 57 ..... 2.00
43-49-All Becomes Avengers West Coast ..... 1.10
50-Intro extra-ninja-ic human Torch ..... 2.50
51-74, 75-99 87, 88-Wolverine-c/by ..... 1.25
75-(1.50, 52 pgs.)-Flip-c over ..... 1.50
100-(1.95, 68 pgs.)-Red foil embossed-c, death of Magdalyne ..... 2.00
101, 102 101-A Mare-a over ..... 1.25
Annual 1 ('86) ..... 2.25
Annual 2 ('87, '89) ..... 2.00
Annual 3 ('88) Evolutionary War ..... 2.25
Annual 4 ('89, 2.00) Atlantis Attacks ..... 2.00
Annual 5 ('90, 2.00) Annual-s ('91, 2.00) ..... 2.00
Annual 7 ('92, 2.25) Darkhawk app. ..... 2.25
Annual 8 ('93, 2.95) Polybagged w/card ..... 3.00

**WESTERN GUNFIGHTERS**
Aug. 1970-No. 33, Nov. 1975 (1-6: 68 pgs., 7: 52 pgs.)
Charlton Comics
1-Ghost Rider (western) begins, ends #7 ..... 6.00
2, 33 7-Origin Ghost Rider retold, 10-Origin Black Rider 12-Origin Wash Slade ..... 3.00

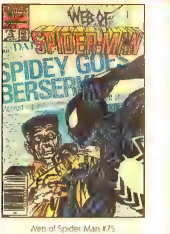
**WESTERN KILL THE**
Dec. 1977- No. 5, Aug. 1978 (A-1 20¢ issues)
Marvel Comics Group
1-Rounds, Rawhide Kid #1 ..... 4.00
2-5-2-Ayala-a, 5-Severin-c ..... 2.50

**WESTERN TEAM-UP**
May, 1973 , 20¢)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid ..... 2.00

**WETWORKS**
June 1994- Present (1 95) 2.50, cover)
Image Comics
1-"Tazz" -or-2, Golofski w/sequenced-c, Portacio/Williams-c/a ..... 3.00
1-Chicago Comicon Ed. ..... 10.00
2-4 ..... 3.00
5-Alternate Portacio-c, see Deathblow #5 ..... 3.00
5-(2.50) 6-7, 9-15, 13 Portacio-c ..... 2.50
6 (1.95)-Newsstand, Wil Storm Running pt. 7 ..... 2.00
8 (2.50) Direct Market, Wildstorm Rising pt. 7 ..... 2.50
Sweetheart 1 ('10.94, 2.50) Fwr & Rite-ins comics ..... 2.50

**WHAM-O GIANT COMICS**
Apr. 1967 (Newspaper-size, 98¢, cure-shot, Frill-alike)
Whams-O Mfg. Co.
1-Radian & Goody Bamphim by Wally Wood ..... 45.00

**WHAT IF?**
Feb, 1977- No. 47, Oct., 1984
Marvel Comics Group (#1 Are 52 pgs.)



Web of Spider-Man #75

1 Beef-eater Spider-Man ..... 20.00
2-Origin Hulk retold ..... 12.00
3-5 ..... 8.00
6-10-8-D Stevens pt-in back-up "Wars Spider ..... 7.00
11, 12 ..... 5.00
13-Conan, Buscema-c/a ..... 6.00
14-16 ..... 4.00
17-Ghost Rider & Son Of Satan app. ..... 8.00
18-28, 29, 10-Begin 25¢-c, 19-Spider-Man, 22-Origin Dr. Doom retold ..... 4.00
27 28 27-A Mem app., White-c 28 (30) by Walter Simonson Rider app. ..... 10.00
30-"When If ... Spider-Man's Clone Wid Lives" ..... 15.00
31-Begin 10¢-c, X-Men app., Wolverine app. ..... 15.00
32 47-57 Old-T-Men & Silver Surfer app. ..... 3.00
Special (6.80, 1.50, color) ..... 2.00

**WHAT IF...?** (Also Series
July, 1989- Present (1 25¢?? 50, color)
Marvel Comics
V2#1-Evolutionary War ..... 4.00
2-5 2 #22 "Rain-Her app. ..... 2.75
6-9-Men ..... 4.00
7-Wolverine app., Infield cover ..... 5.00
8, 11, 11 Wolverine-c(?) ..... 3.00
9, 12, 14, 16 ..... 2.00
10-Punisher app. ..... 3.00
13-15, 17-21, 23, 27-29-10 Prof. Xapp., Iron Lee, II, 15-Capt.-cia, 23-X-Men ..... 1.50
16-Classic Sutter Wolverine ..... 4.00
22-Silver Surfer by Lem Kessler-c/a ..... 3.00
24-Wolverine, Punisher app. ..... 2.75
25 (1.50, 52 pgs.)-Wolverine app. ..... 3.00
26-Punisher app. ..... 2.00
30 (1.75 52 pgs.) ..... 3.75
31-40, 33-Cosmic Spidey & Venom app. 37-Wolverine ..... 1.50
41 (1.75, 52 pgs.)-Avengers vs Galactus ..... 2.75
42-49, 51-60-45-Wolverine 44-Venom, Punisher 45-Ghost Rider 46-Cable-starr 47-Magneto, 49-Silver Surfer/Thanos 52-Dr. Doom, 54-Death's Head 58, Punisher 59-Wolverine 60-X-Men Wedding Album ..... 1.25
50 (2.95, 52 pgs.) Foil embossed-c, "What If Hulk Had Killed Wolverine" ..... 3.00
61 (81, 60-Begin 1.50-c, bound-in card sheet, Spider-Man, 74-X-Men, 76-Last Wolverine-c-title, 77, 81-X-Men, 78-Kirby-c, 80-Hulk, 81 Daredevil, 82-Stronger, Darkstar, 83, X-Men ..... 1.50

**WHAT THE—?**
Aug. 1988-No. 24, Dec. 1992) 21 25¢? 50, color, some annuals, Marvel Comics
1 Parodies-r-a) ..... 1.00
2,4,5, 5-Punisher/Wolverine, Jim-e ..... 1.00
3-X-Men parody; Wolverine-c ..... 1.00
6-25, 6-Punisher/Wolverine 76 Star Jack w/Wolverine 8, Thanos, Wolverine ..... 1.25
26-Fall Special (2.50, 68 pgs.) Spider-Man 2099 cover/app. Silver Surfer, Hulk & Doomsday, ..... 2.50
Summer Special (1.95) 2, 50) X-Men ..... 2.50

# overstreet comic price guide



Archetype ##

**WHEELIE AND THE CHOPPER BUNCH** TV-I
July 1975-Oct. 7, July 1978 (Hanna-Barbera)
Charlton Comics
1, 2 (Rare in): Ross Andru-a 8.00
3-7: Staton-a. 3 (Rare)-c & text illo. 4.25

**WHERE CREATURES ROAM**
July 1970-Feb. Sept. 1971 (Pre-hero reprints in #1)
Marvel Comics Group
1-Kirby/Ditko 5.00
2-10, 12, 14: Grandi-c. 12 Giants 3.00
11, 13-57, 18, 20-Starlin-c 2.50
38-Wildman-c. Works of Sutherland #5 3.00

**WHERE'S HUDDLES?** TV (Sir Fish in #9)
Jan. 1971-No. 2, Dec. 1971 (Hanna-Barbera)
Gold Key
1 8.50
2, 3: 3 Bigfoots in each 5.00

**WHO'S WHO IN STAR TREK**
Nov. 1987-No. 2, Apr. 1987 (1.50, color)
DC Comics
1 2.00

**WILDC.A.T.S ADVENTURES**
Sept. 1994-Jan. 1995 (-1.95, color)
Image Comics
1, 5 2.00
2-4: Kirby-?-'78 3.00
Sourcebook ! (1.95) 2.95 3.00

**WILDC.A.T.S: COVERT ACTION TEAMS**
Aug. 1992-No. 4, Mar. 1993 (No. 5, Nov. 1993-Present
(1.95) (52, color)
Image Comics
1-1st app. ...er, ...ce c/a in all; contains 2 trading cards
(2 versions exist, each with a different card) 10.00
1-(Hi-grade) foil, signed 40.00
1-(Wal-grade) foil unsigned 15.00
1-Newsstand ed. w/o cards 3.00
2-(2.50) From Rob Liefeld-c. Direct sales only; contains
coupon for Image Comics #0, for app. Newsworks by Portacio
(4 pg. preview) 8.00
3-With cyclops pin-up 2.00
3-Variant Sub-mariner w/ super-pin-up 3.00
4-Newsstand copy has cards on promo 3.00
5-6 (2.50), 5-Leo Liefeld, c-6-Polybagged w/Tippy's card, 1st
app. Vibe by Brennan, Youngblood cameo 5.00
6-Variant w/silver Cover 3.00
7-7 (1.95) (note #6-Gold; #7-Silver editions) 4.00
8-12: (2.50) & Cameo of X-Men's Jean Grey & Scott Summers
w/ 4.00
?-1: Alternate Portacio-c, see Overstreet #5 15.00

**WILDSTAR**
**...SKY ZERO**
Mar. 1993 No. 4 Nov. 1993 (1.95, color, mini-series)
Image Comics
1-(2.50) Embossed-c w/silver ink 2.50
1-Gold variant 10.00
1-Newsstand ed. w/silver c/a, not embossed 2.00
2-4: Outbreak-c-in all 2.00
Sept 1995-Present (2.50, color)
1-3 2.50

**WILDSTORM**
(Image Comics)
1994/1995 (-1.95, 1.95) color)
Chamber of Horrors (10.95, 3.50) Bisley c 3.50
Convention Exclusive 2.00
Swimsuit Special 1 (11/94) 3.00
Swimsuit Special 2 (95, 2.50) 3.00
Universe Sourcebook (2.50) 2.50
(10/95-Present, 2.50) 1-4-with fly variants 2.50

**WILDSTORM RISING**
May 1995 (1.95/2.95, color)
Image Comics
1 (2.50): Direct Market, WildStorm Rising Part 1, Bound in card
2.50
1-(1.95) Newsstand, WildStorm Rising Part 1 2.00
2 (2.50) Direct Market, WildStorm Rising Part 10, Bound in
card 2.50
2-(1.95) Newsstand, WildStorm Rising Part 10 2.00

**WILD WILD WEST, THE** (TV)
Nov. 1966-No. 7, Oct. 1969
Gold Key
1 (w/Williams-a-) 105.00
2 75.00
3-7 60.00

**WITCHBLADE**
Nov. 1995-Present (2.50, color)
Image Comics
1-Tamez-a/c/ 7.00
2-4-Tamez-a(p) 2.50

**WITCHCRAFT**
June, 1994-No. 3, Aug. 1994 (2.95, color, limited series)
DC Comics (Vertigo)
1-Polybagged w/Poster-c 5.00
1-Platinum edition 10.00

**WITCHING HOUR** (Continued with The Unexpected with #189)
Feb.-Mar 1969-No. 83, Dec. 1978
National Periodical Pub/Actions/ DC Comics
1-Tells-a-Thee Witches 74.00
2, 6-8: Toth-a 12.00
3, 5-Wrightson-a. 3-Last 10¢ issue 24.00
4, 7, 9-11 7.00
8-Rich, Neal Adams-a 8.00
11, 14-15: Neal Adams-c-a 2 pgs. 14-Williams art/Giacoia
flower-a 5.00
16, 20 4.25
21-85, 86 (100 pgs.) 3.00

**WOLVERINE** (Also see Marvel Comics Presents)
Sept. 1982, No. 4, Dec. 1982 (Mini-series)
Marvel Comics Group
1-Miller-c/a-in all 85.00
2, 3 25.00
4 15.00
5 12.00
6 10.00
7-9: Byrne-c/a 9.00
10-Kirby-a-Dane, Yo Yo Starr with Sabretooth 20.00
11-16: 11-New c-one 2.00
17, 20, 27: Byrne-c/a begins, ends #23 5.00
18, 20, 24, 25, 27-Kim I-e-c 4.00
31-40, 44, 47, 48-Begin 1.75-c 3.00
41-Sabretooth returns to be Wolverine's Arch-Foe 6.00
42-49 2.00
42-Gold 2nd printing 1.75-c 2.00
43-Sabretooth/Wolverine saga concludes 5.00
45, 46-Sabretooth-c/story 4.00
48, 49-Sabretooth app., Weapon X sequel 3.00
50-(2.50, 64 pgs.) Die-cut-c, Weapon X sequel concludes,
Wolverine back to yellow costume 5.00
51-74: 71, 73-81-Silvertooth-c/app. 55-57, 73-Gambit-c/app.
75-(3.95, 68 pgs.) Wolverine holograram-c 6.00
76-80 3.00
81-(2.50) Newsstand edition 2.50
81-(1.50) Collectors edition 4.00
87-90-(1.95) Deluxe-c/edition 2.00
87-90-(1.50)-Standard edition 1.50
91 96-91-Return from "Age of Apocalypse", 93 Juggernaut
app., 94 Gen X app., 99-Cyclops/Jean app. 2.00
100-(3.95) Hologram-c/Wolverine loses his mobility 4.00
Annual nn (1, 1991) 4,560-The Jungle Adventure 3.00
Annual 2 (12/92) 4,95) Bloodlust 5.00
Annual nn (2), 8/94, 5.95)-Ruhne Of Terror, Cable & New
Mutants-app., 2nd print exists 6.00
Battles the Incredible Hulk nn (1989, 4.95, 52 pgs.)-Marvel
Comics Presents Hulk #108 & 181 5.00
Blood Hungry ('93, 6.95, 68 pgs.)-Kieth-a/Wolverine stories
from Marvel Comics Presents #8-92 7.00
Bloody Chicken nn (1990, 7.95) 8.00
...Edition nn (9/94, 5.95, graphic novel) 6.00
Global Jeopardy 1 (12/92, 2.95)-Embossed-c, Sub-Mariner,
Zaku, Ka-Zar, Shanna & Wolverine, protected in cooperation
w/World Wildlife Fund 3.00
Inner Fury nn (11/92, 5.95)-Metallic ink-c 6.00
...'95 nn ('95, 3.95) 4.00
Save The Tiger 1 (7/92, 2.95)-Kieth-c,w/Wolverine stories from
Marvel Comics Presents #1-10 3.00
...Hostages and Tigerclaws ('95, 16.95, TPB)-c/Uncanny X-Men
#100, 172-173, Wolverine Tal. series #4 Wolverine #41-42 35
17.00
...Xyphoid's Kiss (6/94, 6.95) -c/Wolverine, stories from Marvel
Comics Presents #109-116 7.00

**WOLVERINE** (Marvel Comics)
**AND THE PUNISHER: DAMAGING EVIDENCE**
Oct. 1993-No. 3, 1993 (2.00, color, mini-series)
1, 2, 3: Andreas says Punisher & Wolverine 2.00
**...GAMBIT VICTIONS**
Sept 1995-Dec. 1995 (2.95, color, limited series)
1-4-Foil-c Jeph Loeb-s Sale-a 3.00
**...KNIGHT OF TERRA**
1995 (6.95, color, one-shot)
nn-Ostrander-s 7.00
**...SAGA, THE**
Sept, 1989-No. 4, Dec, 1989 (3.95, color, deluxe, mini-series)
1-Segerman/Liefeld/Austin-c 5.00
2-4 4.00

**...VS. SPIDERMAN**
Mar 1995 (2.50, color, one shot)
1-w/Marvel Comics Presents #88-90 2.50

**WONDER WOMAN**
Feb '73 Apr 1995-No 329, Jan, 1986
National Periodical Publications/DC Comics
73, 98-'73-1st code-approved issue 1,00.00
91, 94, 96, 97, 99 85.00
95 Atom Bomb cover 90.00
98-Nyoka app & new art team (Andru & Esposito) begin
(5/58) 55.00
99 (8/58) 105.00
100 (Oct, 1958) 75.00
101 75.00
102 55.00
103, 106-Last 10¢ issue 40.00
107, 110 24.00
111, 116, 122-Flying saucer-c 20.00
112, 113, 118, 120, 125-(12/59) 19.00
114, 115, 117, 119, 121, 123, 124, 126-129 12.00
131-136 10.00
137, 139, 145 House ads 6.00
146, 148-152 pgs. Legends 8.00
149, 200 Jeff Jones-c 200-05-07/72 5.00
150, 151, 153, 202, Catwoman app 1.50
211-238, 223-266, 269-280, 284-286 1.00
239-Origin Giganta 1.50
267, 268, Re-intro Aronnel Main (1980) 12.00
281, 283, Joker-c/story 10.00
287 New Hero Pops up 1.50
288, 289, 297-328 1.00
300 (1.50, 76 pgs.) -Last app. 1.90
329 Double-Size last issue 1.50

**WONDER WOMAN**
Feb 1987-Present
DC Comics
1-Origin 5.00
1-Newsstand copies, covers only 425-60 3.00
2-20 1.25
21-49, 51-62, 64, Last Perez-a, 60-65, Lozzo 1.00
50-(1.50, 52 pgs.) New Years, 0.A app. 1.50
63-Bi-Centennial-c/story & Rosario-c/design 1.25
82-84-87 begin 1.50-c 2.00
85-Ted Dewdrop-a 10.00
86,87 4.00
88-89 88 Superman's B app., '90-'st Amerres 4.00
90-98, 91-11/94, 93 Wavonian app., 96-Joker-c 2.50
98,99, 101 100 (98 pg.) 3 Pre, 101-108 John Byrne-s/a-
Spr-1, '90, Jason Blood, Power Trainee app., 107-Demon-
c/app., 108-Anne of Atlantis app. 1.50
100 (2.95) Newsstand, Part of Omnibus 3.00
100 (3.95) Direct Market, Foil-c, Death of Artemis 4.00
Annual 1 (88, '89, '90) Art Adams-a 2.00
Annual 2 ('89, '90) 2.00
Annual 3 ('91, 2.50)-Quesada-c(p) 2.50
Annual 4-('92, 3.50)-Year One story 3.50
Special 1 ('92 1.75)-Cortez-in W.W. #63 2.50

**WORLDS COLLIDE**
July 1994 (2.50, color)
Image Comics
1 (2.50, 52 pgs.) 2.50
1 (3.95, 52 pgs.) Polybagged w/Vinyl clings 4.00

**WORLD'S FINEST COMICS**
No. 71, July-Aug. 1954-No. 323, Jan, 1986
National Periodical Pub/DC Comics
71-Funeral Superman Cameo-Begin Superman-c/stories 700.00
72-(Scarce) 500.00
73-(Scarce) 525.00
74-75 400.00
76-80 275.00
81-90-88-1st Julian Luthor team-up 175.00
91-93, 96-99 150.00
94-Origin Superman/Batman team retold 475.00
100-(3/55) 265.00
101-110 195.00
111-121, 124-Last 10¢ issue 150.00
122-128, 132-142, 125-Aquaman begins (5/62) 42.00

129–Jetta #1, Liber team-up story ..... 55.00
149–150 ..... 32.00
151 153, 157 160 ..... 24.00
156–1st Bizarro Batman, cover-only ..... 65.00
167, 170 Giants G-28 & G-40 ..... 25.00
162–165, 167–169, 171–174, 176 (1969) 3rd app. new Batgirl (cover and 1 panel cameo) ..... 17.00
166–Swan-c/story ..... 20.00
175, 177 & 4: Adams, 1 & 2nd 32" ..... 17.00
177–cover-Liber team-up cover-c ..... 17.00
178, 180–187 ..... 8.00
179, 188 Giants G-52 & G-64 ..... 15.00
189–196 ..... 6.00
197 Giant G-76 ..... 15.00
198, 199–3rd Superman/Flash meet, see Flash 175 & Superman 199 ..... 12.00
200–203, 204 (1st 15¢ issue) 205 & Missing Knight in Fiction Teen Titans 4-cover 206, 207, 212–214, 57 pgs. ..... 7.00
206–Giant G-88 ..... 8.00
207–240, 215 Joins Batman, I & Superman, II 223–229, 1 pgs., 244–252 (84 pgs.) 253–265 (68 pgs.) 267–282 (52 pgs.) ..... 4.25
249–The Creeper by Ditko begins ..... 3.50
250, 278, 282 Giant G-112 ..... 3.50
271–Origin Superman/Batman team-retold ..... 3.50
300–17, 20, 52 pgs.–New Teen Titans, All app. ..... 3.25

**WORLD'S FINEST**
1990 (0) 68, color (Animated series)
DC Comics
1–Eclipso, Metallo, Silver Sorceress & Batman team-up ..... 4.00
1TPB (11/93) rtl–3 ..... 20.00

**X-Ses** Comics, Creation Work & Dark Horse Comics, Inc
Feb, 1996– Present (12.95) color
Dark Horse Comics
1-7–3 Pin Bs, b-c-a-c ..... 2.00
8-24 & (2.50)–Ennis: c & app., 18–Predator app., 18-22 Nelvana ..... 2.50
25 ..... 2.50
Alien: Illustrated Story of #2 (6/94, 7.00, 20 pgs.) ..... 7.00
...One Shot to the Head ('94, 2.50, 36 pgs)–Miller c ..... 2.50

**X-CALIBRE**
Mar 1995 (1.95) color)
Marvel Comics
1 Age of Apocalypse ..... 5.00
2–4 ..... 3.00

**X[MEN]BOOK**
Nov, (0, Oct, 1994–Apr 1995 (1.50, color, mini-series)
DC Comics
0–6–(0–"Xenobrood," in Indicia ..... 1.50

**X-FACTOR** (Also see Spider-Man and X-Factor)
1986– Present
Marvel Comics Group
1, 1.25, 52 pgs.–Cover/Storyline #1, 2nd, Baby Nathan app., on 2 pgs., 52nd app. after X-Men 2011 ..... 12.00
2–4 ..... 6.00
5 1st app. Apocalypse (2 pg. cameo) ..... 10.00
6–10 ..... 4.00
7–10–10–Sabretooth app. (11–86, 3 pgs.)–cont'd in X-Men #112, ..... 4.00



Wonder Woman #99

1st app. in X-Men anno ..... 4.00
11–13–1st Baby Nathan app. in flashback ..... 3.00
21, 22 ..... 2.50
23–Fantastic Four cameo ..... 3.00
24–Fantastic Four cameo ..... 3.00
25, 26–Fall Of The Mutants, #24 2p ..... 4.00
27–30 ..... 2.00
31–37, 38, 41–49 ..... 1.50
38–(1.50) 52 pgs.) ..... 2.00
40–Enfield-c/p, 41–Bill, 1st at Marvel's ..... 5.00
50–(1.50, 52 pgs.)–Enfield/Williams-c/p ..... 2.00
51–55–Fantastic Four app., 52–Enfield-c/p ..... 2.00
54–99, 54–Silver Surfer app. ..... 1.50
60–X-Terminators Agenda, New Mutants' app. ..... 3.00
62–Gold, 2nd print ..... 2.50
63–Fantastic Four app., 64–Thor app. ..... 3.00
69–Portacio/Thibert c/a-begins ..... 4.00
64–67, 69, 70–X-Tinction Agenda–Nathan Dayspring app. ..... 4.00
70–Fantastic Four app. ..... 3.00
71–Wolverine begins, 1st app. Gambit ..... 6.00
71–2nd printing (1.75+) ..... 1.25
72–74, 74–Last (-00-c) ..... 1.50
75–77, 79–81 ..... 1.25
78–(63, 77–79–No Scramble) ..... 1.25
82–(1.95, 52 pgs.)–Polybagged w/ Gambit card, Lee & Williamson-c/a ..... 2.00
83–91, 93, 99, 101, 87, 92–Quesada-c/a, 88–1st app. Bishop ..... 1.25
92 (1.50, 68 pgs.)–Wraparound-c w/ Nimrod hologram on-c ..... 2.00
93–Fantastic Four app., Silver Surfer app. ..... 2.00
97 2nd printing ..... 1.50
98–Fantastic Four app., Silver Surfer app., death of Apocalypse ..... 2.00
100 (1.75, 52 pgs.)–Newsstand Edition ..... 1.75
101–105, 107–111, 132–Regin 1.50-c bound-n-card sheet ..... 1.50
106–(2.00)–Newsstand edition ..... 2.00
106 (2.95)–Collectors edition ..... 3.00
108–112–1.95) Deluxe edition, 112–Inhumans' Age of Apocalypse", 115-card insert, 119-122-Sabretooth app. ..... 2.00
114–(2.95, 52 pgs.)–Regin 2.50-c bound-n-card sheet ..... 2.50
Annual 3 (.95) Evolutionary War ..... 2.50
Annual 4 ('93, 2.00) Atlantis Attacks ..... 2.50
Annual 5 ('94, 2.00)–New Mutants x-over ..... 2.50
Annual 6 ('95, 2.00)–New Mutants, 3-Force app. ..... 2.50
Annual '97 (2, 2.25)–1st Quesada-c/a on X-Factor ..... 2.25
Annual '98 (3.95, 2.99)–Ruggedized w/ trading card ..... 3.00
Annual 99 ('99, 2.95)–Austin-a(p) ..... 3.00
...Prisoner Of Love ('98, 4.95)–Austin's origin ..... 5.00

**X-FILES, THE**
Jun 1995 – Present (2.50, color)
Topps Comics
1/2 w/certificate ..... 15.00
1 Adaptation of X Files, Direct Market & Newsstand ..... 35.00
2 ..... 10.00
3, 4 ..... 6.00
5–12 ..... 2.50
Annual 1 ('95) ..... 4.00
...cancer-giveaway w/ Star Wars Galaxy Mag. (8/69) ..... 10.00
...Falcon giveaway w/ Revu Illustrated ..... 15.00
...Comics Digest (3.50) ..... 3.50
...Special Edition 1–(4.95) rf-1–3 ..... 5.00
...Special Edition 2–(4.95) rf-4–6 ..... 5.00
...Special Edition 3–(4.95) rf-7–9 ..... 5.00
TPB–(19.95) ..... 20.00

**X-FORCE** (See New Mutants #100)
Aug, 1991– Present (1.00) 1.25/1.50, color)
Marvel Comics
1–(1.50, 52 pgs.) Polybagged with 1 of 3 Marvel Universe cards, each with card ..... 4.00
1-Deluxe, limited run ..... 5.00
2–2nd printing, metallic ink-c, no bag or card ..... 1.50
2, 3–2-Deathstroke-c/story ..... 2.50
4–Spider-Man x-over w/ Spider-Man #16 ..... 3.00
5–10–7, 8, 10–Weapon X app. ..... 2.00
11–15, 19–24, 26, 33, 35–Cable leaves, 8-Force, Cassidy-a begins ends #29, 36–27–Cassidy-c/a(p) ..... 1.50
16–18–(1.50)–Polybagged w/ trading card ..... 2.00
25 (3.50, 52 pgs.)–Wraparound-c w/ Cable hologram on-c ..... 3.50

27–(2.50, 52 pgs.)–Wraparound-c w/ Cable hologram on-c ..... 2.50
34–37, 39–41, 43–Begin 1.50-c bound-n-card sheet ..... 1.50
38 (2.00)–Newsstand edition ..... 2.00
38 (2.95)–Collectors edition ..... 3.00
42–43 1.95)–Deluxe edition ..... 2.00
44–48, 51 53, 44–Return from "Age of Apocalypse", 45–Siyborkodt app., 49–Sebastian Shaw app. ..... 2.00
50 (1.95, 52 pgs.)–Wraparound-c w/ Cable hologram on-c ..... 4.00
50–(3.95) ..... 4.00
Annual 1 ('92, 2.25) Ted Kord-c/a, 1st Gaucho-a, part 4 issue ..... 2.25
Annual 2 ('93, 2.25)–polybagged w/ trading card, Liefeld-c/a ..... 2.25
Annual 3 ('94, 2.95, 68 pgs.) ..... 3.00
...Red Sodium Warm Sabotage #1–11.92 & 95, TPB–1 & 2, 3 & 4, 5–#1–6 ..... 7.00
...and Color #1–3, 2.95, 3.95 ..... 4.00

**X-MAN**
Mar 1995 – Present (1.95, color)
Marvel Comics
1 Age of Apocalypse ..... 6.00
2–4 ..... 3.00
5–14, 3, 7, 8 Mariotype Prize, 2pg., 10 Prof. X app., 12, vs. Excalibur, 13–Marauders, Cable app., 14–vs. Cable ..... 2.00

**X-MEN**
1991–Present (9.95, color)
Marvel Comics
1 Age of Apocalypse ..... 6.00
1/2 Last print ..... 3.00
2–4 ..... 5.00
5–14, 3, 7 Mariotype Prize, 2pg., 10 Prof. X app., 12, vs. Excalibur, 13–Marauders, Cable app., 14–vs. Cable ..... 2.00
5–Magneto & Evil Mutants-c/story ..... 495.00
6–10–5-Sub-Mariner app. 7–Magneto app. 9–Cable Avengers x-over, 10–1st S.A. app. Ka-Zar ..... 250.00
11–13–15–16–Onslaught ..... 200.00
12–Organ Replacement & origin of X-Men ..... 90.00
16–28, 19–Sub-Mariner ..... 90.00
21–27, 29, 30, 27–Spider-Man cameo ..... 75.00
28–1st app. She-Hulkette ..... 110.00
31–34, 36, 37, 34–Kitty Pryde & Wolverine ..... 55.00
35–Spider-Man app. (8/91) ..... 75.00
38–Origin of The X-Men Real, vs. Hulk ..... 75.00
39, 40, 39–New costumes ..... 55.00
41–48–41–1st app. G.A. Xavier in S.A., 48–Sebastian c, 1st Phoenix ..... 50.00
50, 51–Stevens-c/a ..... 55.00
52 ..... 55.00
53–Barry Smith-c, 1st comic book work ..... 55.00
54, 55–Stevens-c/a, 54–1st Alex Summers who later becomes Havok ..... 50.00
56, 57, 59–63, 65, Adamson ..... 40.00
58–1st app. Kwesko (in costume) ..... 70.00
64–1st Sunfire ..... 55.00
66–Last new story, continues in Marvel Comics Presents, Wolverine ..... 40.00
Hulk ..... 40.00
67–70, 72, 73, 67 pgs.–67–chg'd origin (12/70) end #95, 67–Death page between #66 & 67 ..... 24.00
71, 77, 93, 81–X-Men #35 (Sydney app.), 71–Last 15¢ issue ..... 15.00
74–Havok & Alex begin (6/75), see Giant-Size X-Men & Tpt. app. ..... 350.00
75–Death of Thunderbird ..... 70.00
76–79, 75–X-Men' remains end ..... 55.00
80–Cold & Iceman, New X-Men ..... 50.00
82–Phoenix, origin & 1st app. ..... 45.00
83–87, 102–Dragon Scenes ..... 35.00
84–Byrne-c/a begins, 1st X-Men-over Marvel Team-Up #51 for Tpt. Byrne X-Men ..... 45.00
89–1st Vindicator ..... 36.00
90 (11) ..... 21.00
112–119 ..... 20.00
120–1st app. Alpha Flight (cameo) ..... 40.00
121–Alpha Flight, Chr. Full story ..... 45.00
122–128, 125–Spider-Man x-over ..... 16.00
129–1st app. Kitty Pryde/begin Dark Phoenix saga ..... 24.00
130–1st app. Gazelle by Byrne (12/80) ..... 16.00
131–135 ..... 8.00
136, 138 ..... 4.00
137–Phoenix dies, double-size ..... 8.00
139–Wolverine's new costume ..... 10.00
140–Alpha Flight app. (Also in #139) ..... 7.00
141–1st Future X-Men, Inter Rachel (Phoenix II) ..... 10.00

**X-MEN**
Oct, 1991–Present (1.00/1.25, color)
Marvel Comics Group
1–(1.50, 52 pgs.) Four different covers (a-d) by Lee, New Team & Lee-c/p, begins, ends #11 ..... 6.00
1/2 ..... 4.00
2, 3, 4–Wolverine back-up solo costume-1, 92, same date as Wolverine #50 in Subscription copy (Polybagged) 3-6-91 ..... 5.00
5–10, 8–Cumbins, 9–Lobos story, 9–Wolverine vs. Ghost Rider, 10–return of Longshot ..... 4.00
11–13, 11–Gambit-c/a(p), 12, 13–Thibert-c/a ..... 2.00
14–Silver-c/a(p) pencil, came-o-X-Men board game ..... 20.00
14–16 (1.50)–Polybagged w/ trading card ..... 2.00
17–24, 20–29, 31, 28, 32–Wraparound-c ..... 1.25
25–30 ..... 1.50
31–35th anniversary issue, 80th c-a, Magneto-c/solo & Magneto Holocaust, no price on cover ..... 25.00
32–33 ..... 1.50
33 (1.95)–Wedding issue, bound-on wedding vest sheet ..... 4.00
33–35–32-Begin 1.50-c bound-n-card sheet, 33–Gambit & Sabretooth app. ..... 1.50
36, 37 (2.95)–Collectors edition ..... 3.00
38–44, 46–48, 51, 42–43–Smith-a, 3.5–Wade-c ..... 2.00
45 ..... 2.00
46–(1.95, 52 pgs.)–Wraparound-c ..... 2.00
47 (2.95, w/ Cyclops, gf, wrap, arm, ed. ..... 3.00
50 (1.95)–w/ Omikron, wrap-around foil-c ..... 4.00
50 (2.95) w/ variant-c ..... 5.00
Annual 1 ('92, 2.25)–pt 4 to issues ..... 2.25
Annual 2 ('93, 2.95)–Polybagged w/ card, Jim Lee-c/p/a ..... 4.00
Annual '94 ('94, 2.95, 68 pgs.) ..... 4.00
Special '95 (3.95) ..... 4.00
Annual '96 ..... 4.00
...Fatal Attractions ('93, 12.95, TPB)–PPP, Kaare #52, X-Force #25, Uncanny X-Men #304, X-Men #25, Wolverine #75, Excalibur #77 ..... 18.00
...Lost Years, Alan Vills (0/94, 6.95, Graphic novel) ..... 7.00
...Prisoner Of Love (8/94, 12.95, TPB) rtl/Uncanny X-Men #282, 285, #287, 288 ..... 13.00

**X-MEN ADVENTURES (TV)**
Nov 1992- Present (1.25, coast)
Marvel Comics
1–Based on the TV cartoon series ..... 5.00
2–10–Uncanny X-Men story ..... 3.00
6–10–X-Sabretooth-c/story 7–Gable-c/story 10–Avengers guest star ..... 2.00
11–14, 11–Gable-c/story ..... 1.25
15–17, 25, 32 pgs. ..... 1.75
...VOLUME II
1, 2, 4, 8, 6, 10, 12 with cover ..... 1.25
3, 13, 15–Begin 1.50-c ..... 1.50
...VOLUME III
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Oct, 1993–Present (1.25/1.50, color)
Marvel Comics
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1994 (1.95, color)
...Marvel Universe ..... 3.00
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1, 2-Paul Smith a ... 4.00

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Jan., 1984–No. 4, April, 1984 (Mini-series)
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...ARCHIVES
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1-Featuring Muppets ... 2.25

...ARGUMENTS FEATURING: CAPTAIN BRITAIN
July 1999–Present (2.99, color, limited series)
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...BOOKS OF ASKANI
1995 (.99) cover over cover
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...CHRONICLES
Mar 1999, (.99, color)
1-Wrap-around c; "Age Of Apocalypse" ... 2.00
2: Age of Apocalypse ... 5.00

...CLASSIC (formerly Classic X-Men)
No. 46, Apr 1990-Present (1.25/1.50)
46-66, 71-78, 80-89, 91-96, 98, 99 ... 1.25
70, 79, 90, 97 (1.75 52 pgs.) 90-vf/nm ... 1.75
100-110, 130-Begin 1.50-C-104-vf/nm-Allen 4.00 ... 1.50

...CLASSICS
Dec. 1989–No. 5, Feb. 1994 (2.00, Baxter paper)
1-3: X-Men-rfp W. Adams ... 3.00

...FIRSTS
Feb 1996 (4.95, color)
1-X-Men Jeans Arts, #1 Dlx, X-Mens #266, Dlx, X-Men #221, Rec Rdr #185 ... 5.00

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June 1995 (3.95, color, one-shot)
1m-End of Age of Apocalypse ... 5.00
1m-(49.95)-Gold ed. ... 50.00

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1-X-Men-Rep by Roberta p. ... 5.00

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1995 (5.95, color, one-shot)
nn-reprints ... 6.00

...SPOTLIGHT ON... STARJAMMERS (see X-Men 104)
1990-No. 2, 1990 (4.50, 52 pgs.)
1, 2-Starjammers ... 4.50

...SURVIVAL GUIDE TO THE MANSION
Aug. 1993 (95.95, color)
1-Spiral bound ... 10.00

...THE EARLY YEARS
May 1994–Sep 1995 (1.00, color)
1, 16-(1-Men #1-16 reprints)-c ... 1.50
17-(2.50)-vf/nm Men #17, 18 ... 2.50

...THE ULTRA COLLECTION
Dec 1994–Apr 1995 (2.95, color, limited edition)
1-3-All pgs. no story, 3, Reenton gatefold c of X-Force, 5-wraparound gatefold c w/pull-out poster ... 3.00

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1994 (2.95, color magazine size)
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...ULTRA III PREVIEW
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nn-Fullbright c ... 4.00

...UNLIMITED
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1 ... 7.00
2, 4-10, 12-Magneto origin, 10-Dark Beast vs. Beast ... 4.00
3-Sabretooth c/story ... 7.00

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1995 (8.95, color, TPD)
nn-William A. Ary Robert-a ... 9.00

...VS. DRACULA
Dec. 1993 (1.75, color, 52 pgs.)
1-rtn-Men Annual #6 Austin-c(i) ... 1.75

...VS. THE AVENGERS, THE
Apr, 1987–No. 4, Jun, 1987 (1.50, color, mini-series)
1 ... 2.50
2-4 ... 2.50

X NATION 2099
Mar 1996–Present (.95, color)
Marvel Comics
1-(3.95) wrap-around c, Ron, Ramos-a(p) ... 4.00
2-3: Ramos-a ... 2.00

X-O MANOWAR
Feb, 1992–Present (1.95/2.25, cover)
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1-Partial origin, Barry Smith-a(p) ... 17.00
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25-(3.50) Contains bound-in Armorines #0 ... 3.50
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Pentobarium '1993, 9.95, 3rd Printing signed w/copy, vt of 0
Database 11 ... 10.00
Yearbook 1 (4/95, 2.95) ... 3.00

XOMBI
Jan, 1994–Feb 1996 (1.25, color, DC Comics
0-(1/94, 1.95) Simonson-c, silver ed. c ... 2.00
1, 13, 1 John Byrne-c ... 1.25
14–20-52 pgs. ... 2.50
21–(3.50) ... 3.50

X-PATROL
Nov 1996 (1.95, color)
Marvel Comics
1-"Amalgam Comics" Cruz-a(p) ... 2.00

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Oct, 1988–No. 4, Jan, 1989 (1.00, color, mini-series)
Marvel Comics
1 ... 3.00
2 ... 3.75
3, 4 ... 1.25

X-UNIVERSE
May, 1995–June, 1995 (3.50, color, limited series)
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YAKKY DOODLE & CHOPPER (ITV)
Dec, 1962 (Hanna-Barbera)
Gold Key
1 ... 45.00

YELLOW CLAW (See Cat-Man Two)
Oct, 1956–No. 4, Apr, 1957 (All 10¢ issues)
Atlas Comics (WMC)
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2-Kirby-a ... 450.00
3, 4-Kirby-a; 4-Kirby/Severin-c ... 425.00

YELLOW SUBMARINE
Feb, 1969 (Giant size, 50¢)
Gold Key (Beatles movie tie-in)
01090-903-Wolf pull-out poster ... 651.00
...Without poster ... 50.00

YOUNGBLOOD (See Brigade #4 & Megaforce Explosion!)
Apr, 1992–No. 6, Feb, 1993 (1.95/2.50, color)
No. 0, June, 1994 (No #57)-Present (2.50, color, on-going series)
Image Comics
0-(1/2 PG) 1950-Contains 2 cards, 2 covers w/green or beige logo, w/image #0 cocoon ... 3.00
1-Contains 2 cards, Liefeld-c/a on all (1st image comics), Flip-book ... 8.00
1-2nd printing ... 1.50
2-Flame-c, 1792 made; w/2 cards, flip-book, 1st app. Shadowhawk, Prophet, Berzerkers, Kirby & Darkhorse ... 5.00
2-2nd printing (11.95) ... 3.00
3-5, 7-7, 10, 3-Gen-c, 8,990 made-w/2 cards, flip-book, 1st app. Supreme-x-back-up, 4-(1/93)-2nd app. Kenoma-The Pit, Bloodstrike app., 7,8-1 of 66 c(p) (qty. 8,9-(9/94), 10-(11/94) ... 2.50
9-Valentine-style-c ... 2.50
6-(2.50, bpg)-Wraparound c ... 3.50
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...Yearbook 1 (7/93, 2.50) Fold-out panel, 1st app. Tyro & Razan ... 2.50
...VOLUME II
Sep 1995-Present (2.50, color)
1-4, 1/4-Cup-a(p), 3-variant c(p), "Ballewatch, 4-"Extreme Destroyer" pt. 4, polybagged w/gaming card ... 2.50

YOUNGBLOOD: STRIKEFILE
Apr 1993-Feb 1995 (1.95/2.50/2.95, color, begin as mini-series)
Image Comics
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2-4, 11-12-(2.50, 11-Polybagged w/trading card ... 2.50
5-10-(2.95), 5-Liefeld-c(p), 8,8 & 9-(1/94), 8-5 Pack-c ... 3.00

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No. 24, Dec, 1953–No. 28, June, 1954
Atlas Comics
24-Origin Captain America, Human Torch & Sub-Mariner retold, arm severed, Reel Skull app. ... 650.00
25-28-25-Bonnie-a/c ... 400.00

YOUNG JEAN CITY OF DEATH
...ate 1994 (3.25, B&W)
Eclipse Comics
1 ... 3.25

YOUNG ZEN INTERGALACTIC NINJA
1993-Mar, 1994 (2.95, B&W) (Limited series)
Eclipse Comics
1 (3.50)-Gold foil embossed logo, bagged w/chromium trading card by S. Kieth ... 3.50
2, 3-Gold foil embossed logo ... 3.00

YOU'RE UNDER ARREST
Dec 1995-Present (2.75, B&W) (mature series)
Dark Horse Comics
1-3-manga ... 3.00

ZATANNA
July, 1993-No. 4, Oct, 1993 (1.95, color, mini-series)
DC Comics
1–4 ... 2.00

ZEALOT
Aug 1995-Present (2.50, color

anage Comics
1–3 ... 2.50

ZEN INTERGALACTIC NINJA
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1994 (2.50, B&W)
Eclipse Comics
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0 (1993), 1, 3 (3)...All New Color Special, chromium-c by Joe Lee ... 3.50

...COLOR
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3-5 - 2.50) ... 2.50
6-12, 95, 7 ... 3.00
Yearbook nuisances Diary 1 (1.95) ... 3.00
...Ashcan - Tour of Duty, Homme (th prizes) Flip cover

...MILLESTONE
1994 (No. 3, 1994 (2.95, color, limited series)
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...SPRING SPECIAL
1994 (2.95, B&W)
1-Gold foil logo ... 3.00

...STARQUEST
1994 (Present (2.95, B&W)
1, 2: Gold foil logo ... 3.00

...THE HUNTED
1993 No. 3 1993 (2.95, B&W)
1, 2 (95)-Re-mastered edition, foil logo ... 3.00
1, 3: 50)-Polybagged w/chromium card by Sam Kieth, foil logo ... 3.50
2, 3-(2.95) Foil logo ... 3.00

ZERO HOUR: CRISIS IN TIME
Aug-Sept, 1994 (No Date), Oct. 1994 (1.50, color, limited series)
DC Comics
#0-1 - 5-rtn ... 1.50
"Ashcan" (1994 Text, B&W, 8 pgs.) ... 6.50

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Gold Key
1 Tuffy a ... 65.00
2,4,5,7-9 Alpha a ... 35.00
3,6 Tufts a ... 28.00

ZORRO
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3: 1st app. Lady Rawhide ... 12.00
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# JUST PLAIN STUPID - PART ONE

"There is a religious war going on in this country," snarled TV commentator/presidential also-ran Patrick Buchanan from the podium at the 1992 Republican National convention. He went on to say things that made then-First Lady Barbara Bush flinch and shake her head in visible dismay. Buchanan was roundly castigated for his speech, especially the part of it about "religious war." He was castigated first by fellow politicians and pundits, then by voters, who, many believe, were motivated by Buchanan's speech to elect Bill Clinton. "Religious war" was just too strong a term, too harsh. "Religious war" sounds scary, like something that happens in the Middle East or Bosnia.

But hold on a moment. Maybe Buchanan was right.

Consider how devalued the term "war" has become. Wars used to be defined by swords and guns and bombs and bloody death. Wars used to be horrible events, calamities, where people killed each other on a massive scale.

FRANK MILLER

Nowadays much softer interpretations prevail. The latest American English edition of the Oxford Desk Dictionary defines war as "armed hostilities, especially between nations"—but also as a "sustained campaign against crime, poverty, etc."

There's no sense arguing with Oxford.

So. If we accept the martial metaphor of say, a "war on drugs", which is mostly a matter of law-enforcement in a somewhat ordered society, abetted by cautionary TV spots and bumper stickers, what, then, is a war? Or how about the "war on poverty?" That didn't involve a single weapon sharper than a food stamp. Surely our vocabulary's gone mushy enough to permit us to call any conflict of any kind a "war."

Certainly a fierce intellectual and moral conflict, especially one that has actually involved guns and has actually cost individuals their lives, constitutes, in modern lingo, war. Since one side claims to have God on its side, it's hardly a stretch to call it a "religious war."

More precisely, it is a war against religious freedom, and with it, an assault on individual liberty.

And it's been going on for more than two centuries. We've got a long history of loudmouths who've misrepresented the beautiful and wise teachings of Jesus, perverting them, twisting them inside out, using them to espouse intolerance. Our parents remember rants similar to Buchanan's, ones they heard over their radios from Father Coughlin. And our ancestors, too, way back when, they heard constant calls for a "Christian Nation." Founding fathers Thomas Jefferson and James Madison were blasted for drafting a blueprint for government that could possibly allow a Jew to become president.

This Religious War goes all the way back to the very conception of our nation, and we fight it still, and the most powerful weapon against tyranny we have, whether that tyranny call itself religious or therapeutic, is the First Amendment to the United States Constitution.

That darn First Amendment. You try soaping it out, you try scrubbing it out . . . It's the bane of every wannabe dictator out there, and of every censor. Somehow, for all the hits it takes, it stays strong, profoundly strong. Sure, it gets batted around by political trends and our occasional national paranoia. It gets bloodied. It goes unsteady on its feet, staggering, but, like Rocky Balboa, it just about always comes back with a vengeance in the final round.

And, just like Rocky, it never knows whether the next roundhouse thrown at it will come from the right or from the left.

Along the way, across generations, the right-wing censors have found themselves with strange bedfellows. The Therapeutic Age came upon us. Entertainment, always a most coveted tool sought by the people who want to control our minds, became, in their always-wrong definition, no longer so much a *moral* guide as a *behavioral* one. Where the traditional right-wing censors seek to enslave the arts to teach us what to *believe*, the left-wing censors want to control how we *behave*. Frederic Wertham, liberal psychologist, Andrea Dworkin, left-wing feminist, and Tipper Gore, outspoken liberal, weighed in with the right-wingers in calling for censorship. They gave it prettier names, but there wasn't much doubt as to what they wanted. They improved the basic pitch, teaching every censor out there to start their assault by saying, "I don't believe in censorship, *but* . . ."

The lefties jumped on board. This has made for a powerful, if awkward, coalition of forces. Witness the strange scramble between Republican nominee Bob Dole and President Clinton—sworn political opponents—to seize precisely the same ground, calling for TV ratings and V-chips and all that other nonsense. Witness how both these men allowed odious and censorious and unconstitutional—and just plain stupid—conditions to be attached to the massive telecommunications bill they're both celebrating.

This telecommunications bill. Maybe the business parts of the thing are well-conceived, but what a lump of rotting suet they tossed into the middle of the stew!

The lump of suet is an amendment to the larger bill called the Communications Decency Act. Anybody with even a passing affection for free expression should shudder when legislators pass a law that uses the word "decency". Where "obscenity" is a term that's been more or less defined in court, "indecency" is for censors that the Cosmic Cube was for the Red Skull: a source of nearly-limitless power. As a Washington Post editorial put it, "it's not simply that no one can define what is "indecent" while looking at a specific Internet message someone has challenged; it's that *anyone* can" (emphasis mine).

Perhaps, rational men that they are, Clinton and Dole are just counting on the Supreme Court to straighten the mess out for them, but brother! is this thing stupid.

Even before it was voted into law, this communications Decency Act put a chill in the air. America On-Line moved to ban *any use* of the word "breast" anywhere on its service, thereby shutting down a forum on breast cancer that could save the life of many a woman. Again, "indecency" is in the eye of the beholder, and if any beholder's prejudices can land you in court, or behind bars, you've got all the freedom of a bird owned by Norman Bates. And your prospects are as poor as those of any female visitor taking a shower in his hotel.

That was just the chill, the beginning, the fear this Communications Decency Act inspired in advance. Then the thing was made the law of the land, and anybody who wanted to got the chance to read it.

You could've heard a hard disk crash.

Everybody knew Congress was out to appease the so-called Religious Right with this thing, but it was so bald about it, so utterly shameless! Prohibited, plainly, and stated as such in no uncertain terms, is *any reference of any kind* to the subject of abortion. We're talking *any* reference, direct or indirect. Don't even hint about it.

Here we've got the most dynamic medium of public debate that ever came down the pike, and it's *verboten* by law to discuss abortion, a compelling, important moral issue, and an issue that, to say the least, involves the health and welfare of many a young woman.

To bring it home: the paragraph you've just read is, under the express law of the Communications Decency Act, illegal to post on the Internet.

When these folks actually voted this thing into existence, were they *thinking* at all? Even if they wanted to hand over such massive territory in this "religious war," didn't they realize that, just as this law would keep anybody from advocating abortion, it would likewise stop Christian Coalition poster-boy Ralph Reed, or anybody else, from counseling a confused girl *not* to have an abortion?

Stupid! Just plain stupid! But censorship is always stupid. And only in fascist states does it achieve what it seeks to achieve. In a free society like ours, censorship is usually a small, self-destructive act, a self-inflicted wound, whether it takes the form of cowardly rating systems or bullying prohibition, whether it's delivered by the club of a right-winger or the anesthetic-laced scalpel of a left-winger.

This Decency Act is, luckily for us, so clumsy and so over-reaching in its intent to censor, that it lays bare the enemy's intent. When it reaches the Supreme Court, we're in for one heck of a show.

And it could be one of the best things that's ever happened to our little industry. Just possibly. We're smaller, but our armor might just be thicker. It was the last time.

That, and more, next issue.

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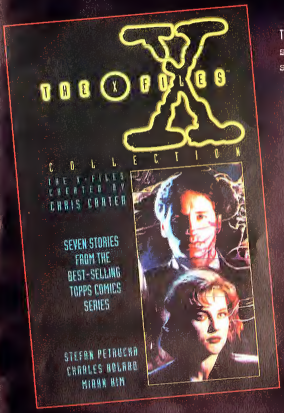
# The truth comes in all sizes and shapes...

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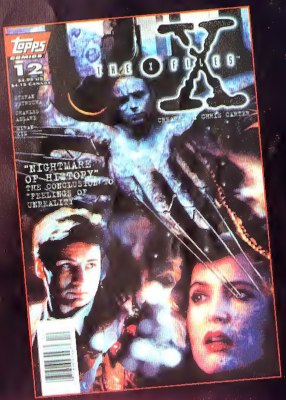


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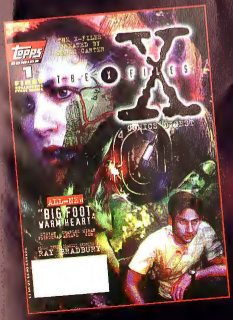


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